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# FILM & RADIO GUIDE

October, 1945  
Vol. XII, No. 1  
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A scene in "The Southerner," notable Loew-Hakim production directed by Jean Renair. Note how the hungry children eye the food as the family bow heads in prayer—a Renoir touch reminiscent of the director's father, famous for pictures of children.

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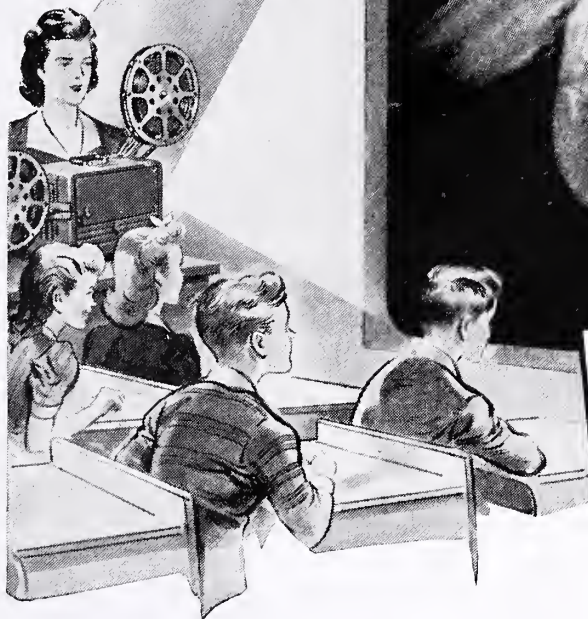
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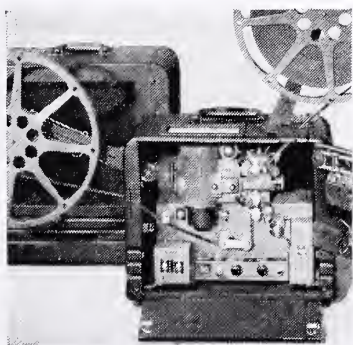
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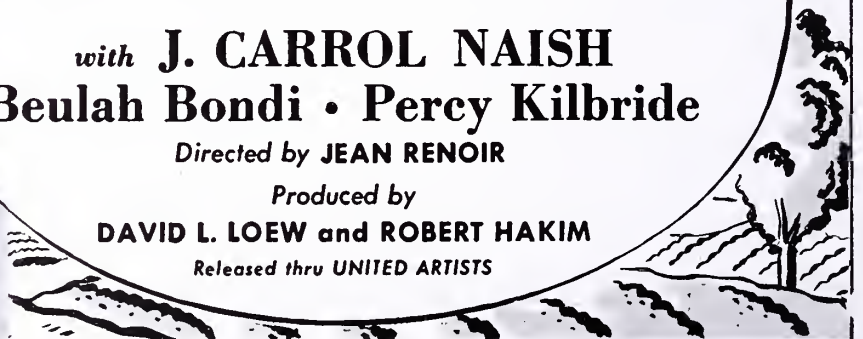
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VOLUME XII, NUMBER 1

OCTOBER, 1945

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# FILM AND RADIO GUIDE

October, 1945

Volume XII, No. 1

## THE WORLD AND THE CLASSROOM

BY WILLIAM LEWIN

The gap between the world and the classroom became measurably less with the announcement recently by Arthur M. Loew,\* head of Loew's International, that educational films will be included in the plans of a special division organized to distribute features and shorts in 16mm to every corner of the globe.

The film-appreciation movement thus gains another accession of strength; for the news means that MGM, the largest of the eight major American film companies, has taken the lead in recognizing the possibilities of the 16mm film. Mr. Loew has profited from experiences gained in the distribution of films in 16mm to armies of the United Nations throughout the world.

Mr. Loew states:

"The war has given a tremendous impetus to the improvement of 16mm projectors, sound, and film, and today narrow-gauge film approaches 35mm quality when projected before audiences of less than 1,000."

The new Loew unit will employ mobile projector units to enable it to penetrate territory which motion pictures have not



Arthur M. Loew

touched. It will have a staff of specialists trained in 16mm operations. These experts, after special training in the U. S., will go overseas beginning about January 1. By that time, every MGM release will have its 16mm counterpart.

This plan illustrates the basic distinction between theatrical and non-theatrical films recently pointed out by William F. Kruse of Bell & Howell Company:

"In the case of the theatre, the audience must be drawn to the medium; while in the case of the 16mm film, the medium may be carried to the audience. Both are essential to our doing a complete job with films."

Although release of educational pictures in the U. S. is no part of the plan of Loew's In-

ternational, which is MGM's foreign department, it is considered likely that sooner or later the big film companies will release such pictures here. It is expected that films other than those of MGM will also be released to the classrooms of the world by this new division, and that all the regular classroom subjects for children and for adults will ultimately be included.

Officials of the U. S. State Department and of other United Nations governments recognize now that education, like peace, is indivisible; that the two are inseparable; and that the motion picture is the most powerful means toward enlightenment, peace, culture, and prosperity. No one can doubt that the process will be long and arduous, with many pitfalls; but the relationship of the world and the classroom must be defined. The implications of that definition must be made clear.

James Shelley Hamilton of the National Board of Review summarized the situation recently: "Everything points towards more and more recognition of the usefulness of motion pictures, brought on by the experience of the war, and it does not take long these days for a useful thing to become a necessary thing. A branch of the movies sure to grow into an increasingly important industry is the one that will provide teaching films, not only for schools but for all sorts of fields of special training."

That another major Holly-

\*One of the twin sons of the late Marcus Loew, founder of the worldwide Loew chain of theatres and co-founder of MGM. The other son is David L. Loew, independent producer, whose latest picture is "The Southerner," directed by Jean Renoir, son of the famous French painter.



wood studio may soon participate in the educational-film movement is indicated by the following excerpt from a letter to this GUIDE by James Allen of the Warner studio:

"This company's interest in educational films grows out of a desire of Harry Warner to see the motion picture developed for educational and scientific purposes. It has always been his belief that the medium of the motion picture would some day bring great benefits to the public in disseminating information and spreading education on a mass basis. This belief has found its reflection in many of the film biographies and other pictures with educational themes which Warner Bros. has produced, as well as in our patriotic short subjects.

"The use of teaching films in schools depends as much upon the attitude of the school systems of the country as it does upon the production of such films by the motion-picture industry. This is a development which we are watching very carefully."

The point of view of the foreign-relations committee of the U. S. Senate is expressed by Senator Tom Connally of Texas:

"The American motion picture is an ambassador of the United States. It goes to all countries and serves as an interpreter of American life. The American motion picture has influence upon our foreign relations. Its responsibilities and its opportunities will increase.

"It is the responsibility of the film industry to present to our own people and to the world products of such a high standard of merit as will stimulate good-will and understanding among the peoples of the world. In a way our films are a mirror of American life."

How far may governments and industries go in influencing the trend of international relations through propaganda films? The Commission on Motion Pictures in Education, headed by Mark A. May of Yale University and operating through the American Council on Education under a grant of \$100,000 from the Hollywood studios, has flatly warned us that "the time is rap-

idly approaching, if not already at hand, when the nations of the world, certainly the great powers, must be either all democratic or all totalitarian." Encyclopaedia Britannica Films is readying for release reels on "Democracy" and on "Despotism." These are destined to be seen and discussed by millions of students in many countries. The commentaries of these reels are already being translated into several languages.

Meanwhile, between the educational isolationists of our classrooms and the pedagogical politicians of our boards of education, world problems have to fight to get into the classrooms. As Mayor La Guardia reminds us at the conclusion of each of his notable radio talks, we must have "patience and fortitude." When Edgar Dale, Ohio State University's educational trailblazer, makes such statements as that "up to now, the development of the motion picture has been . . . *prostituted* in the entertainment field," (*Film News*, May, 1945), he naturally arouses the ire of the film industry's best-informed spokesmen. Instead of winning the sympathy of such brilliant trade-paper editors as Terry Ramsaye of the *Motion Picture Herald*, Dale is misunderstood as one of the "glib advocates of a suddenly contrived program of educating the world and its people for peace." It is not enough to quote H. G. Wells's dictum that "civilization is a race between education and catastrophe." To fight isolationism and despotism, we must first agree among ourselves as to definitions of these terms. Democracy, especially, needs to be defined. Controversialists cease to be enemies once they bound their ideas east, west, north, and south—and

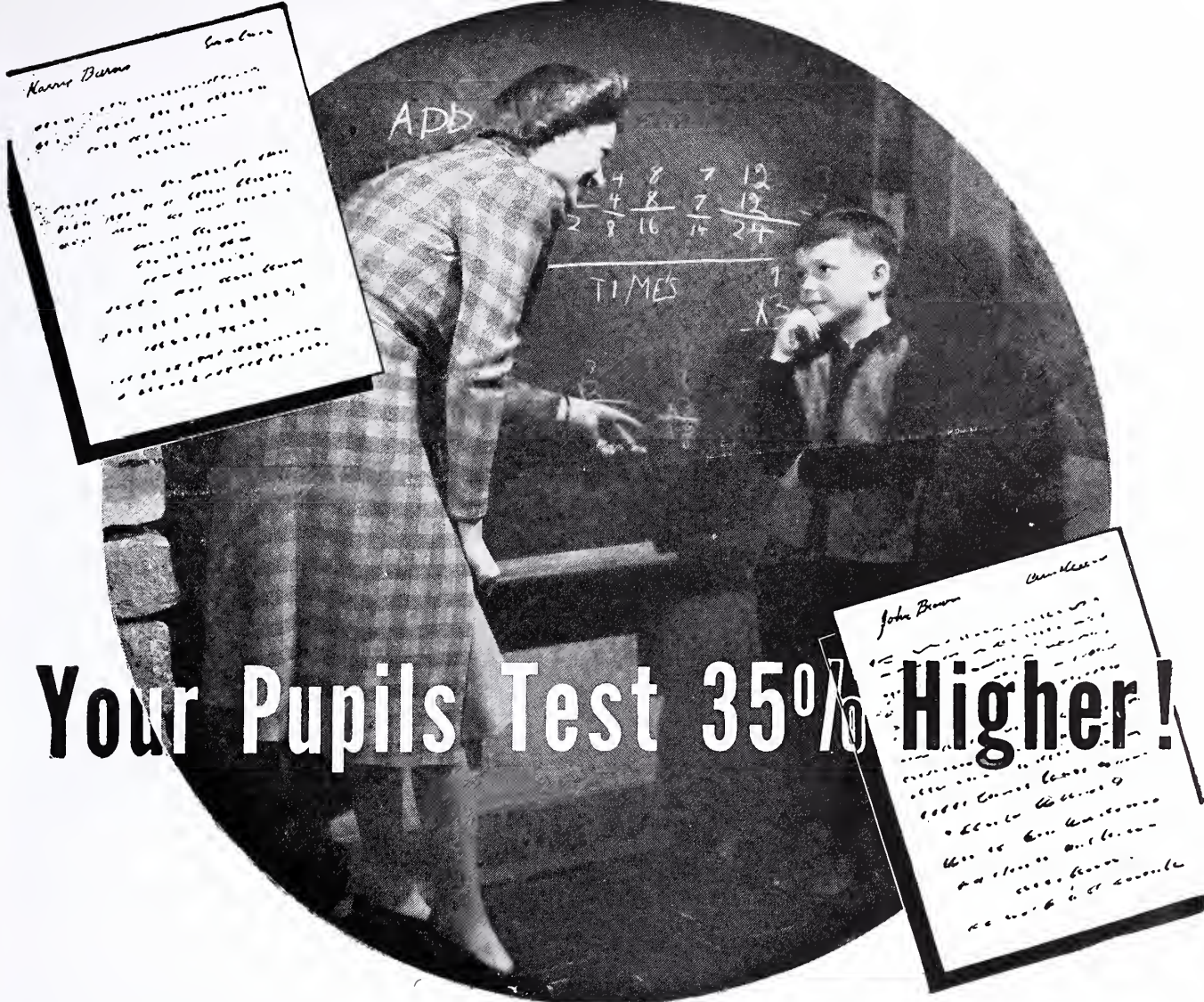
agree on a *critical vocabulary*. Just what do we mean, for instance, by the term *educational picture*? From the standpoint of America's 60,000 teachers of "English," screen versions of *Jane Eyre*, *David Copperfield*, *A Tale of Two Cities*, *The Good Earth*, and *Mutiny on the Bounty* are of great educational interest. They are films to be discussed and appreciated. We heighten our enjoyment of them, indeed, through increasing our understanding of them. As 16mm versions of these subjects become available, they readily find their way into our classrooms. Where does entertainment leave off and where does education begin?

Controversies such as arise from the differing viewpoints of Messrs. Ramsaye and Dale would no doubt be resolved if the opponents could agree on definitions of critical words.

Impatient reformers must learn that the road to freedom should itself be free. We are perforce "our own contemporaries." Half of our world cannot read or write. Man's history has been one of bloody wars for ages. Ramsaye points out that, "despite the sorry record of the race, the arts, literature, and religion have been doing their best in that direction (toward peace) for a long time." Whether these forces have always done their "best," lies in the realms of definition, but the practical, constructive point of view so far as the movies are concerned is voiced by Samuel Goldwyn (*New York Times*, April 22, 1945):

"The schools could hardly ask for a better partner than Hollywood has been in many pictures—pictures that were made first of all, remember, to entertain, the way a newspaper is published to give news. If I were teaching history, I would be very glad that my students had a chance to see





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To help you enrich the quality of your pupils' experience and expedite their learning, the Instructional Films Division of International Theatrical & Television Corp. offers an authoritative film library from which you may make selections to integrate successfully with your school curricula.

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An once Russian entertainment-film director, Sergei Vossillieff (left), introduces William Lewin, an American visual educator (center), to Vladimir Nicoloy, production chief in charge of propaganda and classroom films at Leningrad, in 1932.\* Lewin found that Russia was bringing the world into its classrooms, in terms of Soviet ideology, and using the power of the film for purposes of national security. Russia was the first country to utilize the film non-theatrically for government purposes; Britain come next; and now the U. S. is organizing a program to interpret its aims.

films like 'Woodrow Wilson,' 'Northwest Passage,' 'Gone With the Wind,' 'Union Pacific' and 'Abe Lincoln in Illinois.' They would be better students, and better future citizens and leaders, after that experience. If I taught science or literature, I would be glad that boys and girls had their interest stirred by movies like 'Pasteur,' 'Mme. Curie,' 'Yellow Jack,' 'Wuthering Heights,' the Dickens and Mark Twain novels, and a lot of others.

\*Lewin, after helping to launch the Erpi educational program in the United States, made a survey of British, French, German, and Russian documentary and educational film production during 1930-36. When this hitherto unpublished photo was made in 1932, Nicolay told Lewin that 25 percent of Soviet film production was devoted to education and propaganda, 75 percent to entertainment; that Russian entertainment and documentary directors worked together; that Vossillieff helped him (Nicolay) put entertainment quality into educational films, while he helped Vossillieff with research work for "Chapeyev," a film that has since become a screen classic. Russia's film program, even in 1932, was preparing Russians for the German onslaught.

"These were good, and the ones to come will be better."

The important thing educationally is that the film is the instrument *par excellence* for bringing the world into the classroom. Teachers who neglect to utilize films that are increasingly democratized are, to that extent, out of touch with the realities of life. We need fewer ivory towers in our schools, more town-meeting-type discussions; fewer teachers who live in vacuums, more who breathe the air of freedom.

We must, for example, make extensive revisions of texts, films, slides, and other teaching devices dealing with Latin America. The American Council on Education has completed a study which challenges nearly everything we have been teaching about Latin America. We

must enlarge and visualize our critical vocabularies regarding India, China, Russia, Japan. How shall we view such films, for instance, as the screen version of *Madame Butterfly*? A class of high-school girls in Los Angeles, discussing the question of what a Japanese girl should do if betrayed by a lieutenant in the American Navy, had no pity for the wife who killed herself when she and her child were deserted by the American lover. The class had only disgust—even a dozen years ago (on March 3, 1933)—for Lieutenant Pinkerton (Cary Grant). "It changed my opinion of lieutenants and sailors in the American Navy," said one of the girls. Should such a film be discussed in a class? Should the restraint of brave little Cho-Cho-San be compared with the pathos of



Oenone, in Tennyson's poem, when she is deserted by Paris? Or contrasted with the furious passion of Dido when deserted by Aeneas? Should life-problems like these be discussed: should a girl marry a man she loves, even though he is of a different race, with different ideas and customs? What should a girl do when deserted by the man to whom she has entrusted all her happiness? How seriously should a naval officer take his romance with a Japanese girl? Are such romances likely to occur during America's occupation of Japan?

Pictures, in any case, hurdle the barriers of language. Our films are shown and enjoyed throughout the world. We, in turn, see the films of foreign countries. The greatest problem of this postwar period, wherever films are concerned, is the international problem. *The Film*

*Daily* reports that the Soviet Government has set up an all-British film theatre in Moscow, the first time such a thing has been done since the Red Revolution in 1917. Russia, likewise, has show-windows for its films in the theatres of New York and London. Brandon Films of New York distributes a great many Russian, French, and Spanish films to the schools of America, in 16mm. So long as the interchange of foreign films, especially for classroom use, is on a free, democratic basis, without subversive aim, they serve a useful purpose. But such films should be carefully scrutinized. In preparation for World War II, the Axis nations turned film producers (*The Hollywood Reporter*, April 20, 1937). They negotiated film treaties with many other countries, and began showing the world their "educa-

tional and cultural" films. This sort of thing requires eternal vigilance, and that vigilance is the price of freedom, the responsibility of the classroom, and the basis of democracy.

Today the major Hollywood studios face a strong rival in the Soviet Government's bid for European and world-wide markets for its films. They face an even stronger rival in the newly strengthened British film industry, which under the leadership of J. Arthur Rank, is beginning to offer the world such multi-million-dollar productions in Technicolor as the recently finished screen versions of Shakespeare's *Henry V* and Shaw's *Caesar and Cleopatra*. Furthermore, Rank has begun the development of a program of children's films under the direction of Mary Field, a former teacher of social studies in Eng-

## Make Literature Live With Films!

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 "Tale of Two Cities" (Ronald Colman)  
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 "Romeo and Juliet" (Leslie Howard, Norma Shearer, John Barrymore)

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"The Good Earth" (Louise Rainer and Paul Muni)  
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land and the leading expert on the staff of Gaumont-British Instructional Films. Her films will bring to the schools of the world an interpretation of British character and ideals in terms of childhood. Such films will be interchanged with, for example, the American-made Forum Edition of *The March of Time* in 16mm, destined to bring world problems into classrooms everywhere. Distributed also by *The March of Time* will be a series of nine reels visualizing the meanings of the 800 words in the Basic English vocabulary, a series with which Harvard University's scholars will enter the "little red schoolhouses" of foreign countries, as well as university classrooms everywhere.

This upward trend in the extensiveness and intensiveness of education will double and triple the cost of education. The Research Division of the National Education Association says a good educational program will cost the United States nearly five billions a year, or twice what we are spending now.

If our government spent two billion dollars on a laboratory to develop a bomb that could win the bloodiest war in history, is it not conceivable that the same government would contribute a fraction of that sum to advance the cause of peace? Democratic procedures alone can bring the truth about the world and its people to the rising generation. Those procedures, though expen-

sive, will be cheaper than a Third World War.

Let us give sober thought to the words of Winston Churchill, who stated in a notable message to Parliament:

"The future of the world is left to highly educated races who alone can handle the scientific apparatus necessary for preeminence in peace or survival in war."

The implication of these fateful words is clear: we must apply scientific instruments to the work of education, and the test of our success must increasingly be a measure of our ability to make effective use of modern *audiographic*\* tools to build a secure world.

\*Word coined by Dr. Melvin Brodshaug of Encyclopaedia Britannica Films, Inc.

## Hollywood's Interest in Classroom Films

BY GARDNER L. HART

Director, Commission on Motion Pictures, American Council on Education

Never before has so much use been made of audio-visual materials as during the recent war. The armed forces of the United States—the Army, Navy, Coast Guard, and Marine Corps—have produced and distributed many thousands of miles of motion pictures as well as thousands of filmstrips to give their men, at home and in the far corners of the world, the benefit of the most effective methods of acquiring technical skills, general information, and proper attitudes to assist them in solving the complex problems of modern warfare.

In addition to the tremendous number of pictures produced by the armed services, the United States Office of Education has produced approximately five hundred training film units designed to speed up the production of war materials. Each of these units consisted of a motion-picture film, a filmstrip, and a teacher's manual. A large number of industries have also made extensive use of motion-picture films and other audio-visual materials in their training programs. These agencies, with almost unlimited resources in personnel and finance, have developed the production and use of audio-visual materials to a very high degree of efficiency.

Not only have they improved the pre-war training films, but new patterns and new uses for films have been discovered.

Prior to 1942 some work had been done in utilizing films in developing attitudes.\* During the war, however, this kind of film has been developed extensively by the Army and Navy, and it is quite probable that schools can effectively use the pattern of many of these attitude films in their instructional programs. Another kind of film which has been developed during the war is that which is designed specifically to present a problem. This type may be called the provocative film. These films have fine potentialities in cer-

\*Alice V. Keliher, New York University, "Human Relations Series."

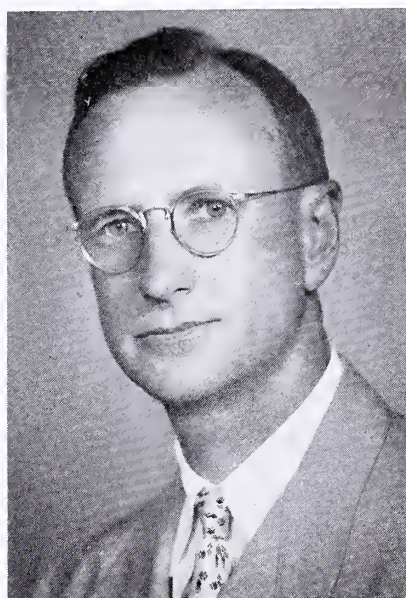


tain phases of mathematics, science, and other subjects where problems can be presented pictorially to the class. These films give no information. They present a problem as it would occur under actual conditions.

Today we face two major problems: How can these new methods and techniques be utilized by educational institutions? What films and other audio-visual materials are most needed by schools?

Early in 1944, the Commission on Motion Pictures was established by the American Council on Education through a grant by the eight major Hollywood producers to assist in finding the answers to some of these complex problems. The Commission is composed of the following members: Mark A. May (chairman), Director of the Institute of Human Relations, Yale University; Wallace W. Atwood, President of Clark University; Mary D. Barnes, Principal of William Livingston School No. 10, Elizabeth, New Jersey; George S. Counts, Director of the Division of the Foundations of Education, Teachers College, Columbia University; Edmund E. Day, President of Cornell University; Willard E. Givens, Executive Secretary of the National Education Association; George N. Shuster, President of Hunter College; A. L. Threlkeld, Superintendent of Schools, Montclair, New Jersey; and George F. Zook (ex officio), President of the American Council on Education.

One of the first jobs undertaken by this group of outstanding educators was a careful evaluation and analysis of the results of various surveys which had been made to determine what audio-visual materials are most needed by schools. One of the best sources of informa-



Gardner L. Hart

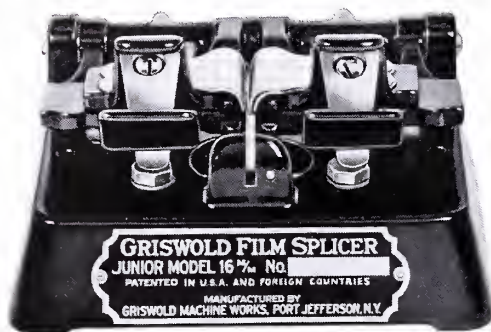
tion was the recent unpublished American Council Report by Miss Helen Hardt Seaton entitled, "Report of the Study of Teacher Opinion on Factors Impeding More Extensive and Intensive Use of Motion Pictures in Schools." In addition to analyzing this and other surveys already completed, the Commission conducted an extensive survey of its own, to be certain that the subject-matter fields chosen were those in which new productions were most needed. The conclusion reached was that there is a great need for new productions in the fields of democracy, geography, English, mathematics, art, and health.

Therefore, the Commission appointed a committee of specialists in the field of democracy to study the problem carefully and to recommend to the Commission specific topics which should be developed into motion-picture films and other audio-visual materials. Dr. Counts was appointed chairman of this committee and the following men were asked to serve as members: Roger N. Baldwin, Director of

the Civil Liberties Union; Lt. Colonel William S. Briscoe of the War Department; William G. Carr of the National Education Association; Robertushman of Cornell University; Erling M. Hunt of Teachers College, Columbia University; Howard E. Wilson of Harvard University; and Dr. May. A series of meetings were held in New York City, and a comprehensive outline of needed productions resulted. These recommendations are grouped under the following major headings: I. Freedom of the Person; II. Economic Freedom; III. Political Freedom; IV. Freedom of the Mind; V. Social Freedom; VI. Freedom of Conscience; and VII. Freedom and Justice for All.

After receiving the report of the democracy committee, the research staff of the Commission proceeded to work out: (1) specifically what each film in the series was to teach; (2) the topics to be covered in each film; (3) a story which might serve as the basis for a motion picture scenario; and (4) selected references to give a script writer the necessary background needed to prepare the material for a motion picture production. When this phase of the work has been completed, it is sent out for analysis and evaluation. After the necessary revisions are made, it is turned over to a group of professional script writers for development into a motion picture or filmstrip treatment. The treatment is the stage of production which precedes the writing of a formal scenario. It consists of the film story in narrative form. These treatments are easy to read and understand and also give a very specific idea as to the scope, content and story of the film. After the treatments are received from the script

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## **GRISWOLD MACHINE WORKS**

PORT JEFFERSON, NEW YORK

writer, they are submitted to experts in the subject-matter field covered by the proposed film. Copies are also sent to a group of specialists in the field of audio-visual instruction for their critical analysis. The suggestions received from these sources are then compiled and made available with the treatment to serve as a basis for a scenario.

Due to the great need for productions in the field of geography, the Commission, through the collaboration of President Atwood and F. Dean McClusky of Scarborough School, has developed a new course in world geography designed to give high-school students a better understanding of postwar geography. The film objectives have been

prepared to cover the various phases of this new course entitled, "Widening Our Horizons." A script writer has been engaged and is now developing a scenario on each of these units. This material will be checked, evaluated, and revised before the films go into production, according to the same system used for the democracy materials.

Preliminary work has been done also in the fields of mathematics, art, teacher training, and health. The work of the Commission is to cover a five-year period, and the results of the study are to be made available without charge or obligation to anyone interested in the production of instructional films.

It is indicated that there will be a tremendous increase in the production and use of instructional films now that the war is over. It is the earnest desire of the Commission to assist not only in the production of the best and most effective type of audio-visual materials but to assist in making these materials readily available to classes in which they are needed.

### **600% Increase in 16mm**

Eastman Kodak reports that six times as much 16mm film was used by the armed forces each year during the war as was used normally in an average pre-war year.

### **Schools Get Army Films**

New York City schools have received a collection of 475 films originally used in the army training program.

### **Health Films**

For a descriptive list of 219 films on health and medical subjects, together with supplementary lists, send 25c to American Film Center, Inc., 45 Rockefeller Plaza, New York 20, N. Y.



# WHO'S WHO IN AUDIO-VISUAL EDUCATION

## No. 31: Melvin Brodshaug

If there is one thing in connection with his work which, by his own confession, Mel Brodshaug regards with a feeling akin to worship, it is "system."

This high regard for being systematic is reflected in Brodshaug's work as Director of Research for E.B. Films. It is possible that Mel learned the value of system when as a farm youth he ran a string of winter traps up and down the valley of the Red River of the North. Possibly he learned that system was a vital part of life on a North Dakota wheat farm. It had become a well ordered habit by the time he arrived in New York in 1928 to work towards his doctor's degree, tutoring to defray expenses.

As Director of Research with Erpi and later with its successor, E.B. Films, Brodshaug's department has been a model of system; and this is as it should be, for to Mel is given, under the overall direction of Dr. V. C. Arnsperger, the task of developing the Britannica program of classroom films according to a well-ordered system. He must maintain a systematic survey of all educational offerings and trends as a basis for determining what subjects should be developed for film study by Britannica Films. He must direct the activities of a staff of Research Associates in selecting the proper material for film development from the various subject-matter fields, and, finally, he must see these efforts eventuate into authentic, well-poised scenario form ready for produc-



Melvin Brodshaug

tion. Along with this, he directs the construction of the teacher's guide or handbook for use with each film produced.

Brodshaug's work does not end here by any means. There are the fields of utilization and evaluation research which have scarcely been tapped and in which a start must be made either through Britannica or other organizations or individuals competent to do the work; for the classroom sound film is still in its infancy, and laborious as well as systematic researches are vital to the progress of instruction through the sound-film medium.

Furthermore, there are other instructional fields besides those of the formal educational offering: such as the home, pre-school training, adult education, physiotherapy, and the whole field of rehabilitation and re-education. Brodshaug, along with his associates, is systemat-

ically attacking problems of these newer fields.

Like many others of Britannica Films' research and production staff, Mel came from the West. He was born in Davenport, North Dakota, in 1900 and matriculated in a one-room rural schoolhouse as soon as the local authorities would allow him to start his formal education. Before leaving North Dakota, he graduated from Fargo High School, received his Bachelor of Science degree at North Dakota Agricultural College in 1923, and thereafter served as Principal and as Superintendent of Schools in various parts of the state until 1928. Meanwhile, courses at the University of Chicago had netted him his Master's degree in 1927. The following year he entered Columbia University in New York City, from which institution he received his Ph.D. degree in 1931.

As evidence of a part of Mel's system, that of overlapping his activities, he joined forces with Erpi in the middle of 1930, taking over the assignment of Research Associate in charge of Erpi's science subjects. After employing his pen in designing films at the elementary level, Brodshaug was sent by Arnsperger to the University of Chicago to initiate collaboration between the two institutions in the way of science productions at the college level. These had a great deal to do with Chicago's later decision to acquire the Erpi interests in classroom films.

In the course of producing certain of these subjects, Brodshaug became interested in the

possibilities of animated drawings as a significant part of instructional films. Since that time, animated drawings, usually under his direction, have formed an increasingly important part of the content of Britannica's films. Brodshaug is perhaps one of the best-informed authorities in this country on the subject of animation.

When he has a little time to spare, he usually spends it lecturing or teaching in the audio-visual field. His engagements for summer sessions have included Syracuse University and the University of British Columbia.

Since Mel's work occupies him so fully, he has little time for hobbies. One of these, however, is the collection of literature on all phases of motion pictures. With his usual persistence and systematic effort, he has acquired an enviable collection of books in this field. A second hobby is to try out the content of projected films in the primary grades on his daughter, Joan, or later on his other daughter, Karin. Mel exercises a third hobby: while on annual vacation he usually goes to a Maine or New Hampshire beach and does absolutely nothing but lie in the sun and gaze at the rolling sea, which probably reminds him of his waving North Dakota fields of grain. And these, incidentally, are a fourth hobby, characteristic of Mel's application of system to every activity. One farm lies in the relatively moist Red River Valley, which always provides a crop, but in some years excessive rains cut down the number of bushels per acre, so Mel has a second wheat farm in the dry belt which on these occasions produces a bumper crop.

### No. 32: James A. Brill

According to Jim Brill, Direc-



James A. Brill

tor of Production for Encyclopaedia Britannica Films Inc., the one thing he has never been able to resist is a challenge.

"And just when I thought I was conquering this weakness," he says, "along in 1929 came a challenge from my old friend and fellow teacher, V. C. Arnsperger, asking me to help start Erpi's instructional sound film venture in New York. This was practically the only challenge that could have lured me away from the Southwest, where I was having a wonderful time teaching, mixing in civic affairs and, of course, doing a lot of hunting and fishing."

Once in New York, the challenges came quickly and in great variety. Part of the basis of Brill's choice for the position was his somewhat unorthodox teaching, his journalistic experience and his vivid imagination. (To these, Arthur Edwin Krows, writing last year in *Educational Screen*, added "a Will Rogers-like sense of humor.") Brill claims this latter has been completely worn out by the vicissitudes of the past sixteen years in instructional sound films. It is probable, however, that Arnsperger had another qualification

of Brill's in mind, namely, a great breadth of experience—professional music work, teaching musico-dramatic groups in schools and civic organizations, news reporting and editing, scout executive work, and successful ventures into radio with school talent programs as well as his own professional groups. All these qualities, along with an eagerness to accept challenges, would be needed of staff members developing a classroom motion-picture program from "scratch." From his original assignment of writing scripts for Fine Arts films, Brill rose to the position of Director of Production for Erpi films in 1939, a position he now holds with Encyclopaedia Britannica Films Inc.

Brill was born in Buena Vista, Ohio, January 22, 1891, third son of a Methodist minister who pioneered to Oklahoma in time for Jim to graduate from Logan County High School in Guthrie in 1908. After two years in Epworth University in Oklahoma City, his developing musical talent took him into Lyceum and Chautauqua work for four and a half years, after which he returned to school at the University of Oklahoma. Here he received the degree of Bachelor of Fine Arts, after having been appointed Scholar in Music and Director of the University band. He attended the School of Industrial Art in Philadelphia for a year at the suggestion of the Fine Arts faculty of his Alma Mater in preparation for joining the Fine Arts staff at the University. World War I intervened and Brill served for nearly two years with the Rainbow Division in France, participating in eight engagements and serving with the Army of Occupation. Returning to the University of



Oklahoma in 1919, he taught in the Fine Arts Department for one year and then took the position of Director of High School Music in Drumright, Oklahoma. After six years he was called to a similar position in the schools of Oklahoma City, where he served until Arnsperger invited him to New York at the beginning of the film venture. Shortly thereafter, he completed the work for his M.A. degree at Teachers College, Columbia University, and had most of his points worked out toward the Doctor of Education degree when Erpi's business calls became too heavy to permit his continuing a formal educational program.

Brill is a member of Beta Theta Pi, Phi Mu Alpha (music), and Sigma Delta Chi (journalistic) fraternities.

Brill developed scripts running the whole gamut of instruction from "Adventures of Bunny Rabbit" to "The Symphony Orchestra," "The Nervous System," and "Problems of Housing." He wandered into the Erpi recording studio in 1930 shortly after his arrival in New York and found that the narrator for a film had failed to appear. Recalling his radio experience, he took over the job of narration, and Jim Brill's voice today is heard on all Erpi subjects save one. He is known as "The Voice of Erpi," a voice heard daily by hundreds of thousands of school children.

Active interest in many fields leaves Brill nowadays with a host of hobbies. Archery comes first at the moment, and many Westchester County deer (Brill lives in Yonkers, N. Y.) will shudder at "near misses" this autumn. Fishing ranks next, and a cabin is being built on a favorite Canadian lake. There's wood-

working too—many charming pieces grace the Brill home—and most of the wall paintings are his own. Then there's the annual school play at School 5, which Jim has written and directed for years. Having an aversion to cities and crowds, Jim bought an Arkansas farm to which he vows to escape whenever the going gets too tough.

The high moment of Jim's career, to hear him tell it, however, may have come in a summer directing tour through his beloved West, particularly the Rocky Mountains, in connection with a Geology film series. Or might it have been the long days and nights of fog, fog horns, and fishing nets on the Atlantic banks, photographing "The New England Fishermen"? Or could it have been his contact with a rattlesnake in Nebraska while directing the film, "Pioneers of the Plains"? Or was it in Florida when he made his first airplane flight, directing the Erpi flight training films? Or when he achieved the impossible by singing all four voices of a male quartet for another Erpi film? Or is it perhaps the challenge of tomorrow, working with Clyde Arnsperger and Mel Brodshaug on the expanding research and production program of Encyclopaedia Britannica Films? Since the last named is the latest challenge, it is probable Jim Brill would call it the most interesting period of his career.

#### **Ryan Represents EBF in Eastern Iowa**

Ryan Visual Aids Service, 409-11 Harrison St., Davenport, Iowa, leading film library and equipment dealer in Iowa, has been given the franchise for Encyclopaedia Britannica Films in the eastern part of the state.

E. A. Ryan, manager of the company, is also school distributor for Victor projectors in the 69 counties of Eastern Iowa and 15 counties of Western Illinois. He handles SVE and Golde slide projectors, and Spencer Delineascopes. He has one of the largest lantern-slide libraries in the world, which he purchased from Victor Animatograph several years ago and which includes religious subjects mainly. Mr. Ryan "grew up with Victor," serving for 17 years as assistant to Ernie Schroeder, general sales manager.

#### **Radiant's Notable Plan for Placing Veterans in the Audio-Visual Field**

A tabulation of the qualifications of men and women who have served in Army and Navy film libraries, exchanges, and production units and who now wish to enter the visual-education field, printed on 86 sheets, has been sent to every U. S. manufacturer, dealer, distributor, and producer in the audio-visual field, as well as to those in allied fields. More than 600 veterans and their abilities, training, experience, and preferences as to locations, types of work, and salary requirements are listed. Reply blanks and simple, clear instructions accompany the data sheets. Supervisor of the plan is Adolph Wertheimer, vice president of Radiant Manufacturing Company, whose screens have been used by the armed forces of the Allies throughout the world.

Released shortly before V-J Day, the plan was eighteen months in preparation. It is a remarkably thorough analysis. Hats off to Radiant for its enterprise, foresight, and generosity!

# Milton J. Salzburg and Harold Baumstone

## A 16mm Success Story

Ten years ago Pictorial Films, Inc., was established as a "stock-shot" film library by Milton J. Salzburg and Harold Baumstone, supplying "stock" scenes to various commercial producers. Acquiring a large library of such films of every conceivable description, they augmented their activities by producing short subjects, making use of their combined abilities.

With Milton Salzburg as editor and technician, Harold Baumstone as script writer and commentator, and their large library at their finger-tips, they had the prerequisites of a production unit. Sports, documentaries, novelties and travel subjects were soon rolling off the "production line" and being distributed to independent theaters. Two of the outstanding films they produced were *Thunder Over the Orient* and *Sea of Strife*.

The 16mm industry was almost an unknown quantity, but the demand for product soon became evident. Salzburg and Baumstone began to release their product to the 16mm market.

As the 16mm field widened, they found themselves devoting their entire time to the new industry.

Burning bridges behind them, they sold their "stock-shot" library and plunged into 16mm.

Soon they entered the growing and highly competitive 16mm feature-film market. They acquired several good full-length pictures and made them available to libraries and dealers throughout the country. Their production of shorts meanwhile continued.

In 1940 they embarked upon a series of dramatic two-reel films on American History designed for school use. They produced *Our Constitution*, *Our Bill of Rights*, *Our Declaration of Independence*, *Our Louisiana Purchase* and *Our Monroe Doctrine*. At the same time, they secured the 16mm rights to PRC Pictures' entire output, numbering forty pictures a year.

In 1943, they acquired from David O. Selznick the 16mm rights to *The Adventures of Tom Sawyer* and *The Prisoner of Zenda*, paying the highest royalty for such 16mm rights ever paid up to that time.

By now Pictorial was one of the leaders in the 16mm industry. Further expansion was demanded by the rapid progress of the industry.

The time was ripe to enter the home-movie field. They went into this field with the new trade-name of *Pictoreels*, introducing a series of reels which provided home entertainment and which are now sold by photo supply dealers everywhere.

Continuing their policy of acquiring outstanding films, they secured the exclusive 16mm distribution rights to RKO's *This Is America* series of documentaries, which competes with *The March of Time*; David Loew and Albert Lewin's *So Ends Our Night*; and Sol Lesser's *Three's a Family*.

In January, 1945, Pictorial Films, Inc., became a subsidiary of Pathe Industries, Inc., continuing under the enterprising and intelligent guidance of Milton Salzburg, as president, and

Harold Baumstone, as vice-president. The end of the war enables the company to look forward to a rapidly expanding organization in every phase of 16mm operations—home movies, feature films, educational films, and commercial films—all coordinated by ten years of experience and growth. A host of friends wish Milton and Harold increasing success in their service to a good cause.

### Minnesota Visual Education Service

Paul Wendt, Director of Visual Education at the University of Minnesota, is conducting a service which excels in two fields:

(1) There is a central Visual Education Service at Minnesota for supplying the campus with all types of visual aids. This service is considered to be at least ten times larger than any comparable service at the college level in the U. S.

(2) The University of Minnesota's Visual Education Service has also produced more than eighty textfilms during the past ten years.

Professor Wendt not only manages the School-Film Library, but also teaches courses in visual aids in the University's College of Education and a course in the appreciation of motion pictures in the University's General College. Maintaining a broad outlook on the whole field of audio-visual education, he controls a comprehensive series of projects, covering every aspect of the field.



## The Men Behind the Expansion of Pictorial Films, Inc.



Above—Milton Salzburg, president. Below—Salzburg and Harold Baumstone, vice-president of Pictorial Films.



# 16MM EXCHANGE PRACTICES

BY B. A. AUGHINBAUGH

**EDITOR'S NOTE:** This is the sixteenth article in a valuable series of monthly contributions to the GUIDE by B. A. Aughinbaugh, trail-blazing Director of the Slide and Film Exchange of Ohio's State Department of Education. Mr. Aughinbaugh's headquarters at Columbus employs 35 people and handles 800 shipments of slides and films daily. Mr. Aughinbaugh, therefore, knows whereof he

speaks. The present series constitutes the first detailed and pragmatic discussion of the administration of visual education on a state-wide basis. The next article will offer suggestions to teachers on selecting educational films. Director Aughinbaugh feels that the series will never be complete, but when enough chapters have been published, he plans to make the material available in book form.—W. L.

## No. 16. Patrons' Complaints

Complaints come mostly from new patrons who are uninformed about exchange procedures and the reasons for them. Such complaints may readily be classified. They follow recurring patterns. A set of well-composed form-letters, therefore, may be employed to answer them. In using such form-letters, however, one must be careful not to commit the error that a railroad passenger-agent once made. It seems that a patron of the road wrote a severe letter bitterly complaining about finding bedbugs in the road's sleeping cars. In due time he received from the passenger agent a most courteous and apologetic letter. It was a form-letter, of course, but the patron was not aware of this fact; his ego was greatly flattered by such humbleness shown him by so big a corporation. His elation was quashed, however, when he chanced upon an inter-office memorandum which, by mistake, had slipped into the envelope along with the



B. A. Aughinbaugh

humble form-letter. The inter-office memorandum read, "Send this guy a bug letter." If one should ever let such a boner as that slip by, he will be like Mark Twain's cat, which Mark says sat down on a red-hot stove-lid. Mark reports that the cat never sat down on another red-hot stove-lid and, moreover, it never sat down on a cold one.

We are not able to say which

complaint is most frequently received, but it is probably from a group that exchange personnel the world over have labeled the "iddits." This is a synthetic word derived from the initials of "I didn't do it." The genus "iddits" is peculiar. In the first place, it seldom investigates a reported damage or loss; in the second place, it usually takes such reports as very personal affronts. To meet the "iddits" objections beforehand, an exchange must make it a rule that without argument the first on the draw wins the battle. Thus, if the patron notifies the exchange that he has found a loss or damage *before* the exchange notifies him that it has discovered the loss or damage, then the patron wins and the exchange accepts the responsibility. But if matters are the other way round, then the patron pays. The exchange should wrap its films with one-time inspection bands which, if broken, decide that the item was used, but the breaking of this band should not forfeit the patron's right to report that he

has discovered a damage which was not noted on the wrapper-band. The patron's report, however, must be made immediately and not delayed until the film (or slide) returns to the exchange and the loss or damage is noted there.

As to lost shipments, the "iddits" are safe enough when on the receiving end but not on the returning end. The exchange holds itself responsible until the patron takes a shipment from the public carrier. Thereafter the consignee is responsible until the exchange receives it back from the public carrier.

One favorite alibi of an "iddit" is the assertion that a film which he has been accused of damaging was shrunk or stretched. After checking many such claims with the Berndt-Maurer film checking gauge, we can report that although we have never found a piece of perfect film (i.e., whose check showed zero on the gauge), we have found none that put the gauge pointer below minus 1 or above plus 1. This is the degree of tolerance allowed by any properly constructed projector. In view of our data, we would say that more often than not *the tolerance of the projector is at fault* when repeated tearing of the film occurs. We assume of course that the threading was properly done, the film-track was clean, and the film was not so "green" as to stick. This tolerance of a projector, by the way, is one of the most marvelous features of the device. We are amazed at the ability of projectors to put a tooth of the intermittent into the sprocket hole of the film when the film is moving a foot a second, starting from rest, and stopping motionless 16 to 24 times in each second! That is precision. Doubtless there are few other mechan-

isms called upon for such accuracy in timing. But back to our subject, "Patron Complaints."

Next to the "iddits" come the "tdmms" ("that-doesn't-mean-me's"). These members of the species *homo sapiens* believe, exchange patrons. They believe, for example, that order forms were made for the other fellow but not them. Hence, they make their own, or they disregard the lines and columns on the form provided for them. These "tdmms" seldom obtain the most out of the service offered them because they apparently do not like to read anything more profound than a comic sheet or anything printed in type smaller than newspaper headlines. If they are teachers, they may belong to that group to which the principal most frequently returns attendance and other reports for correction. They may become panicky, obstinate, or listless when they encounter any type of business form. Under such conditions, the sooner they are relieved of composing orders, and the sooner the work is assigned to a business clerk, the sooner the school will achieve desirable results.

Everyone of course encounters the "idrs." These are the "I-don't-r e a d s" or "I-didn't-reads." No matter how carefully or comprehensively regulations, picture descriptions, or other essential data are set forth, the "idrs" will not know about it, and hence must have special attention. Even then they expect that "full details" regarding a dozen questions should be given them in not over ten one-syllable words. They refuse to "jump with the common herd" or "dip their porridge from the common dish." To them there is but *one patron*. They never visualize their order arriving at the exchange amid a hundred others,

preceded by hundreds more. "Why waste time reading through directions when a three-cent stamp will bring special attention?" seems to be their reasoning. Of course, the exchange should give this special attention ungrudgingly; but it would do well to refer the writer to the pages and paragraphs of the printed regulations rather than to give a specific reply. This may (we say "may" with a degree of pessimism) teach the question-writer how to use the printed material furnished for the benefit of all. Specific answers may tend only to increase his "idr" habit. You can't cure a habit by catering to it.

If any exchange manager reading this or other articles of this series has supplemental data or criticisms to offer at any time, we shall be glad to give space to him in our column.

The next article is entitled *Suggestions to Teachers on How to Select Educational Motion Pictures*.

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### Colorado Bulletin Cautions Against Film Damage

Recently Miss Lelia Trolinger, Director of the Bureau of Visual Instruction in the Extension Division of the University of Colorado sent out a bulletin to her patrons, some excerpts from which we have her permission to pass on to our readers:

Recently, in several cases of serious film damage, the school official has reported that "their projector" could not have done the damage since "their machine cannot damage films." Frankly so far as we have been able to discover, no such machine is made. It is true that two or three types of projectors do have safety devices which catch certain types of damage under certain conditions; but no safety device takes the place of careful threading and constant supervision by the operator. It is unfortunate that some



salesmen have stressed the safety device so strongly that the purchaser of the machine has misunderstood about danger under other conditions.

We inspect films carefully, inch by inch, after they are returned to us following each booking. Sometimes the tension on the rewind stands is not as great as in the projector, and a patch which held all right in the rewinding, will separate in a machine.

Film damage is expensive and in the great majority of cases (some say 100 percent of the cases) is avoidable. It does require extreme care in threading the projector and constant supervision to avoid damage, but please do not expect the machine to take the place of a careful and experienced operator.

### Previous Articles in the Series by Aughinbaugh

Following is a list of previous articles contributed to the GUIDE by B. A. Aughinbaugh:

1. Jan., 1944, "Unsatisfactory Reels."
2. Feb., 1944, "How to Stop Film Delay by Customers."
3. March, 1944, "That Old Alibi: We Didn't Use It."
4. April, 1944, "Inspection Records."
5. May, 1944, "Film Inspection Procedures."
6. June, 1944, "Booking."
7. October, 1944, "Shipping Films."
8. November, 1944, "Cataloging" and "The Evolution of Visual Communication."
9. December, 1944, "Don't Blame It on the 'Fillum,'" and "A Reply to a Reply."
10. January, 1945, "Patron Inquiries."
11. February, 1945, "Selecting Pictures."
12. March, 1945, "Transportation Problems."
13. April, 1945, "Lantern Slides."
14. May, 1945, "Screens."
15. June, 1945, "Damage Insurance and How to Figure Damage Assessments."

### The Hollywood Quarterly

A professional quarterly, dealing with technical and creative problems of films, radio, and tel-



Jamison Handy, whose organization has received an "E" award for excellence in the production of training films and filmstrips.

elevision, as well as educational potentialities of these media, makes its bow this fall under the joint sponsorship of the University of California and the Hollywood Writers Mobilization. Items of interest to readers of Film and Radio Guide will be reprinted in these pages. The subscription price of the Quarterly is \$4 a year.

### Cartoons for Teaching Grammar and Punctuation

J. S. Bierly, English instructor at the National Training School for Boys, Washington, D. C., was the first to submit to this GUIDE cartoons as aids in the teaching of English. His rough sketches, done on sheets of 4" x 6" paper, in ink and with colored pencils, with typing in red and black, were made for use in an opaque projector. They were suggested by Munro Leaf's *Grammar Can Be Fun*. Mr. Bierly is expanding his series to make several sets on Grammar, Punctuation, Usage, and Word Study. A free subscription goes to Mr. Bierly, with the compliments of the GUIDE.

## Aughinbaugh's Articles Widely Acclaimed

B. A. Aughinbaugh, Director of the Ohio Slide & Film Exchange, is receiving many interesting letters on his series of articles in the GUIDE. Here are excerpts from comments by notable experts in the 16mm field:

Paul Wendt, Director, Visual Education Service, University of Minnesota, writes: "That series of articles you are writing for *Film & Radio Guide* on 16mm Exchange Practices should certainly be published in book form for the use of administrators and consumers all over the country. I sincerely hope you will find time to carry this project out."

C. R. Reagan, Associate Chief, U. S. Bureau of Motion Pictures, Office of War Information, writes: "I am sure I am one of many appreciating your series of articles in Lewin's magazine. They are so good that I hope when you have finished them you will write a book and include in the book a life-history of what an outstanding pioneer has done in the film field."

Merriman H. Holtz, President, Screen Adettes Inc., Portland, Oregon, writes: "Your articles appearing in *Film & Radio Guide* have been very helpful and very enlightening."

W. W. Alexander, President, Distributor's Group, Atlanta, Georgia, writes: "You have given the 16mm field the most concise and honest statements regarding exchange practices that I have read anywhere."

John Flory, of Grant, Flory & Williams Inc., New York City, writes: "I have enjoyed your articles in *Film & Radio Guide* on the subject of 16mm Exchange Practices. It is the most detailed and authoritative information which has been published and should be of very real help to all who are faced with similar, though more modest, film-handling problems. If these are ever printed in pamphlet form, please have the publisher bill me as a charter subscriber."

Motion-Picture Study Group, Saranac Lake, N. Y., write: "We have been studying your informative articles in *Film & Radio Guide* and find them very valuable."

# Virginia Appropriates \$1,112,000 For Visual Education

*Reported by J.M.Stackhouse of NAVED*

The Virginia legislature has appropriated \$1,112,000.00 for visual aids in the public schools. The appropriation became available July 1, 1945, and the money is allocated to each school division in the state on the basis of \$2 per pupil enrolled for the preceding year.

The story behind this huge appropriation involves two surveys of Virginia's public school system, plus the intense interest of Governor Colgate Darden in improving public education in the state.

About three years ago, the Virginia State Chamber of Commerce, in cooperation with the State Board of Education, employed research specialists to make a survey of the public school system. This survey revealed that Virginia was near the bottom in its financial support of public education, particularly in reference to Virginia's ability to pay. The survey also revealed that Virginia's high-school graduates, taking standard achievement tests, fell much below the median scores for the country.

The deficiencies revealed by the survey of the State Chamber of Commerce aroused business men. Newspapers demanded that something be done to improve the situation. This led to another survey, authorized and paid for by the state legislature. This second survey was headed by former Chancellor Denny of the University of Alabama. Dr. Denny's committee submitted to the legislature recommendations

covering a 10-year program of increased financial support. The recent appropriation of over a million dollars for visual aids is only one of the progressive and aggressive steps taken by the last legislature to improve public education. The legislature also appropriated \$4,000,000 to increase teachers' salaries during the next 12 months.

In spite of the two surveys, it is doubtful whether any large appropriation for visual aids would have resulted in Virginia had it not been for the personal interest of Governor Darden in public education, and particularly in visual education. The Governor recently told a group of school superintendents that his belief in the great value of motion pictures as instructional tools was brought about mainly by experiences in one of his own business connections, where training films were used to train mechanics to do their work more efficiently, and in far less time than under previous training methods. He also referred to the experiences of the armed services with visual materials, and stated that the schools could not afford to neglect these powerful aids to instruction. The act which appropriated this money is so written that the Governor and the State Department of Education will jointly decide how the money is to be spent. The Governor has frequently referred in public to the 2,000 school buildings in Virginia not equipped with electric current, and is trying to put electric cur-

rent in every building in the state. Apparently, he also intends to equip every school in the state with a projector.

Aside from the projectors, films, maps, slides, and other visual materials which will be purchased, the State Department of Education is not neglecting the training of teachers in how to use these materials. The professional staff of the state department is being expanded. Courses in audio-visual education are now in operation in the various state teachers' colleges. The eyes of the nation will watch the expanding visual program in Virginia with keen interest.

(Reprinted from "NAVED News")

## Free Projection Service In Northern New England

A. H. Rice and Co., Hollis, N. H., supplies free projection service for 16mm films, covering Maine, New Hampshire, and Vermont. The organization also sells audio-visual equipment to schools and colleges.

## Indiana Film Service

Write to Dennis Film Bureau, Inc., 29 East Maple St., Wabash, Indiana, for a copy of the Bureau's new school catalog. This lists titles and prices of hundreds of the newest short films in 16mm, as well as new 16mm features, such as *Swiss Family Robinson*, *Tom Brown's School Days*, *Little Men*, *The Duke of West Point*, *Jacare*, and *Courageous Mr. Penn*.



### New Music Films in 16mm

Ideal Pictures Corporation, 28 E. Eighth Street, Chicago 5, Illinois, announces its exclusive release in 16mm of three music subjects, presenting the National Philharmonic Orchestra, conducted by Dr. Frederick Feher:

**FIRST MOVEMENT (ALLEGRO)** of Beethoven's Violin Concerto in D Major, with Grisha Goluboff as soloist. Length, 3 reels.

**SECOND MOVEMENT (ANDANTE)** of Schubert's Symphony No. 8 in B Minor. Length, 1 reel.

**SLAVINKA** Tonpoem, composed by Dr. Feher, in which the orchestra is supported by the National Philharmonic Chorus. This subject is divided into two parts, each 2 reels in length.

### Films for Churches

Ideal Pictures Corporation has produced a series of twenty church hymns, in 16mm Kodachrome, released under the general title of "Hymn-O-Screen." Ideal has also made a one-reel film on the general subject of Ethics. This is the first of a series and is entitled "Jimmy's Reward."

### 16mm Reel on Reading

A one-reel 16mm movie, "It's All Yours," stressing the importance of reading, is a part of the Teen-Age Book Show program being sponsored by Pocket Books, Inc.

Wyllis Cooper is producing the picture. The project, initiated by Robert F. deGraff, president of Pocket Books, Inc., is under the direction of Martha Huddleston.

In addition to the film, the project furnishes high schools with colorful panels for a book exhibit. Based on American Weekly's better-reading ad campaign and designed by J. Walter

Thompson, these present books to young people in relation to their own interests in life. Each student attending the exhibit will receive a 32-page booklet prepared by the Saturday Review of Literature. A speaker, pointing up the fun and value of reading, will be supplied for assembly programs by special arrangement.

### Ohio Film Service

L. C. Neuffer, manager of the Cineshop Film Service, 3483 Lee Road, Cleveland 20, invites Ohio schools, colleges, churches, clubs, and industries to send for his attractive free catalog of recreational, educational, and religious films. Mr. Neuffer sells and services almost every make of sound and silent projector equipment. He makes a specialty of the DeVry line.

### Ideal Motion-Picture Service

Mrs. Francys E. Hoffarth, manager of Ideal Motion-Picture Service, 371 St. Johns Ave., Yonkers 4, N. Y., announces that during the past year the following 16mm features have been in greatest demand: *The Last of the Mohicans*, *The Count of Monte Cristo*, *A Prisoner of Zenda*, *Silent Enemy*, *The Last Days of Pompeii*, *Captain Fury*, and *Elephant Boy*. Those in the metropolitan area are invited to send for the new 1946 Ideal list of subjects and rates for projection service.

### 1945 Castle Catalog

The U. S. Commissioner of Education, J. W. Studebaker, in a foreword to the valuable free catalog published by Castle Films, 30 Rockefeller Plaza, New York 20, points out that of the 683 items listed and described in this catalog, over 90 percent deal with basic skills and understandings. These reels, which

the U. S. Government produced for war-time education, now have a permanent place in industry and education. Every teacher should peruse this list to select films and filmstrips appropriate to his work.

### Free 3-day Preview for Geography Classes

A 16mm educational sound film in color, running 12 minutes, showing the wonders of the Sierras, with views along 140 miles of Death Valley, is being offered for free screening by DeVry Films & Laboratories, 1111 Armitage Ave., Chicago. The outright sale price of the film is \$100. It is entitled *Death Valley National Monument*.

### Films for English Classes

For a list of 25 silent 16mm films based on classics of English and American literature, write to Film Classic Exchange, Fredonia, N. Y. These films were produced during the period from 1909 to 1921 as 35mm silent theatrical features, but are still useful. Included among others are *Silas Marner*, *Ivanhoe*, *The Vicar of Wakefield*, *The Pied Piper*, *Hiawatha*, and *Robinson Crusoe*. The most notable item in the list is probably *Silas Marner*, aid in English classes at New-which has been used as a visual ark, for example, for many years.

### Free Guides to 16mm Feature, "Courageous Mr. Penn"

Ask your 16mm library for a free reprint of the illustrated guide to "Courageous Mr. Penn." This appeared in the February, 1945, issue of "Film and Radio Discussion Guide."

Book the film from any film library listed inside the front cover of the present issue of the GUIDE.

Film libraries without this

excellent educational feature (running time 84 minutes) are invited to address *Allied 16MM Distributors Corp.*, 1560 Broadway, New York 19, New York.

### Free FM Film

The General Electric Company has a one reel Technicolor film explaining the technical mysteries and particular advantages of F-M. It can be borrowed without charge. Write to Mr. W. R. David, Electronics Department, General Electric Company, 1 River Road, Schenectady, New York.

### Rockefeller Subsidies for Film Center and Drama Study

The latest annual report of the Rockefeller Foundation, 49 West 49th St., New York 20, covers its work during 1944. Among the financial expenditures for 1944 were \$75,000 for American Film Center, Inc., New York, covering general support for a 4-year period; \$15,000 for a Department of Educational Cinematography at the University of Nanking, China, covering general support for a 3-year period; and \$9,750 for work in drama at the University of Saskatchewan, Saskatoon, Canada, covering support for a 3-year period. This is a report that all students of educational progress should peruse.

### How Many Projectors in Our Schools and Colleges?

No accurate report of the number of film projectors in U. S. schools and colleges is yet available. However, since 1942 very few machines have been available for purchase by schools. The survey of the U. S. Department of Commerce, compiled in 1941 by Nathan D. Golden, may therefore be taken as a guide. Mr. Golden reported

that in the high schools and colleges there were 21,538 projectors of all kinds—silent and sound, 16mm and 35mm, owned, borrowed and rented. Of 16mm sound-film projectors, the most important type, 6,059 were owned and 2,788 were borrowed or rented. These statistics, it must be noted, do not include projectors in elementary schools. Paul Thornton, head of RCA Victor's educational department, and other authorities, figure that including all schools and colleges in the U. S. and possessions, there are today approximately 15,000 16mm sound projectors in use. Edward J. Malin, of the New York State War Council, estimates that during the war there were 1400 16mm sound projectors in use in New York State. This would mean that there were at least ten times as many in the country as a whole. Paul C. Reed, formerly of OWI and USOE, now returned to Rochester, N. Y., as director of visual and radio education, forecasts that within five years, there will be 100,000 projectors in the schools. His estimate was announced, according to *The Film Daily*, at the summer session of the University of Iowa.

### March of Time's New 16mm Series

March of Time's Forum Edition—which now has over two thousand subscribers—has added eight new subjects for its second year. These run about 20 minutes each:

(1) *New Ways in Farming*, the question of big-scale, industrialized farming *versus* the small, family-sized farm. (2) *The New South*, the story of a dramatic change-over from a cotton economy to the industrial economy of today. (3) *Men of*

*Medicine*, the story of a great vocation—the medical profession—presented so that young and old alike may comprehend what it is to be a doctor. (4) *Sweden*, an account of this Scandinavian country, in peace and war. (5) *The Nation's Capital*, a very graphic portrayal of Washington, D. C., with glimpses of the President's life and the workings of various departments of our government. (6) *China*, the struggle of that nation to modernize and to protect herself against Japan. (7) *Russia at War*, a typical day in the life of our ally during World War II, as told by 160 Soviet cameramen. (8) *Ireland*, the government, religion, and social life of the Emerald Isle, her charm and her problems.

The first year's series of eight subjects is also available: *Brazil*, *New England*, *Portugal*, *Texas*, *Canada*, *South Africa*, *India*, and *Airways of the Future*. Available also are two special releases, *Americans All* and *The French Campaign*.

Both series of 16mm sound films are available on a subscription basis: rental for one series is \$30; for both, \$55. Each film is shipped collect and should be returned prepaid. Films may be retained for a period of three days, beyond which a rental of fifty cents a day is in effect. Ten days in advance of rental date, a discussion outline on the film is mailed to the subscriber, to facilitate classroom discussion. Individual subjects and the two special releases may be rented for \$5 C.O.D.

(*Editorial Note*: It is to be hoped that critical vocabularies, defining all terms used in the *March of Time* reels, will be included in the discussion guides accompanying these subjects.)



# Northern Arizona Cooperative Film Library

BY GRACE SEILER

Arizona State College, Flagstaff, Arizona

Audio-visual education took a step forward in northern Arizona when on May 5, 1945, representatives of 11 elementary and high-school districts met at the Arizona State College at Flagstaff, Arizona, and organized the Northern Arizona Cooperative Film Library. The communities represented at this meeting were Camp Verde, Clarkdale, Cottonwood, Flagstaff, Holbrook, Jerome, Kingman, Prescott, Seligman, Williams, and Winslow.

In addition to the districts represented, the state college at Flagstaff and the College Elementary School each agreed to purchase several educational films at once for the film library. Arizona State College at Flagstaff will be the depository for all films purchased.

The new film-library room, located in the basement of Gamage Library, is a tiny space. One wall is equipped with pigeon holes where films are classified according to the Dewey decimal system. The films are protected by stout poultry netting and a carefully padlocked door. Dr. Eldon Ardrey, Head of the Department of Music and Director of the Division of Public Service, is in charge of the project.

Already films worth approximately \$10,000 have been purchased by the member schools. The reels are all 16mm Encyclopaedia Britannica productions, 8 to 11 minutes in length, comprising a total of 151 classroom



Grace Seiler

films. Of these, 70 are on geography and industrial education, 31 on animal life, 11 on biology, 10 on history, 10 on plant life, 5 each on art and music, 4 on astronomy, 3 on home economics, and 2 on teacher training. These films are strictly instructional films. Several may be profitably used at all three levels: elementary, secondary, and college. Other films will, of course, be added to the library when there is a demand for them.

In addition to the films owned by the Northern Arizona Cooperative Film Library, many free films have been received from commercial distributors.

The library contains also a very valuable collection of 54 army films, a loan from the Office of War Information. Among these are several reels showing

the training received by cadets in the Army Air Corps. Many of these films show contributions which industry and agriculture were making to the war effort. The OWI films may be borrowed by students for special programs or by service clubs.

In order to put the new library into immediate circulation, a list of the films available for the first nine weeks of the fall term of school has been sent to each member. The schools select the films desired and submit their requests to the depository at Flagstaff. It is the director's duty to chart these requests so that every school will get the films requested at some time during the nine-week period, although perhaps not on the exact date requested. However, all the bookings were arranged before the opening of school in September, thus enabling teachers to plan their work most efficiently. A service and insurance fee of five cents a reel is being charged.

Although the Northern Arizona Cooperative Film Library is new to northern Arizona, the value of films as instructional aids has long been recognized in this section. For the past six years the Arizona State College at Flagstaff has used films regularly in the Department of Science and in the College Elementary School. Most films have been obtained from the Visual Aids Department of the University of California Extension Service.



In the Department of Science at the Flagstaff State College, pictures are shown weekly and are booked for all courses on the same day. As schedules normally are made a year in advance, teachers know approximately when each film will be shown. This planning has been generally satisfactory, but since the college has had a Navy V-12 Unit, it has been impossible to plan for more than a few months in advance. While the service program continues, several naval training films are available to the college. Science instructors have made good use of these, finding the films on mete-

orology particularly helpful.

True, it is not always possible to present a film in the ideal way. For example, it may be necessary at times to show four films of 11 minutes each in one day. "But, in spite of their limitations, films have added a great deal to science study," reports Dr. Agnes Allen, Acting Head of the Science Department.

The College Elementary School has also made effective use of films as teaching aids. This year 9 pictures were shown, most of them in the field of social science.

Ann Kell, fourth-grade critic, is an enthusiast for audio-visual

education. She gives this warning, however: teachers must select pictures suited to the child's level and appropriate to his work. For example, showing of pictures on Holland stimulated discussion of what is being done to make the Arizona desert tillable.

Before long the State College at Flagstaff expects to add, as a member of the Department of Education, an audio-visual-aids instructor who will direct the Cooperative Film Library, offer courses in audio-visual aids for teachers, and serve as an adviser in the selection of pictures for the film library.

## The 50 Most-Used Sets of Slides

B. A. Aughinbaugh, Director of Ohio's Slide & Film Exchange, reports that the fifty sets of slides in greatest demand in Ohio are the following. The list will interest not only directors of visual education, but classroom teachers everywhere. Note that 76 percent of the most-wanted items are made by Keystone:

### Keystone Slides

- K 5 Native Wild Flowers
- K 7 Wild Animals
- K 20 Alaska
- K 21 Philippines
- K 23 India
- K 30 Safety in the Air
- K 31 Safety in Water Transportation
- K 37 Health
- K 39 Living Things—Animals
- K 40 Living Things—Plants
- K 43 Masterpieces of Painting Pt. II
- K 44 Masterpieces of Sculpture
- K 45 George Washington
- K 46 Abraham Lincoln

- K 47 Ancient Mariner
- K 55 Birds
- K 59 Evangeline
- K 61 The Congo Region
- K 62 The Land of the Nile
- K 64 Switzerland Land of Mts.
- K 71 Life in the Pacific States
- K 72 Life in the N. Central States
- K 74 Our Nation's Capital
- K 80 Our Mexican Neighbors
- K 89 Air Transportation
- K 91 Beauty in Nature and Art
- K 102 Egyptian Architecture
- K 104 Roman Architecture
- K 105 English Medieval Arch.
- K 117 Yellowstone Park
- K 120 Grand Canyon
- K 124 Primitive Indians
- K 133 Rome
- K 137 Children of Other Lands
- K 145 Posture Unit
- K 159 Public Helpers
- K 171 Butterflies All of Us Should Know
- K 173 Insects All of Us Should Know

### Eastman Educational Slides

- EE 1 Roman Private Life

- EE 8 Elizabeth and Her Times
- EE 11 Silas Marner
- EE 18 Roman Mythology

### FitzPatrick Slides

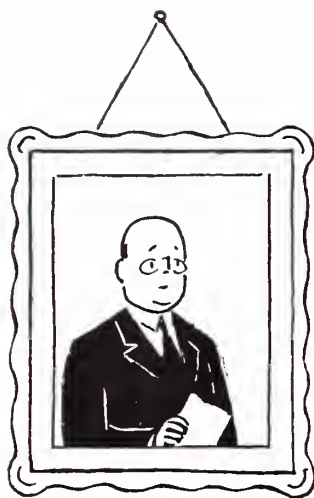
- X 1 Holland in Tulip Time
- X 2 Switzerland
- X 7 Mexico City
- X 16 Indian

### Yale Press Slides

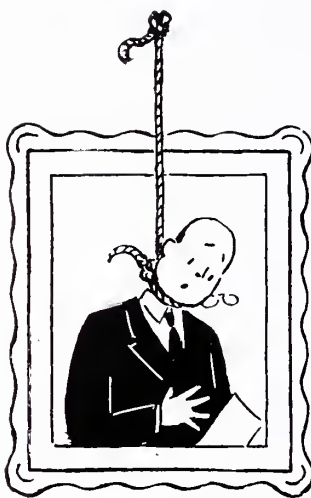
- Y 1 Story of the Indians
- Y 3 Discovery and Exploration
- Y 4 Thirteen Colonies
- Y 13 Transportation Before 1860

### Free Pictures of Colonial Virginia

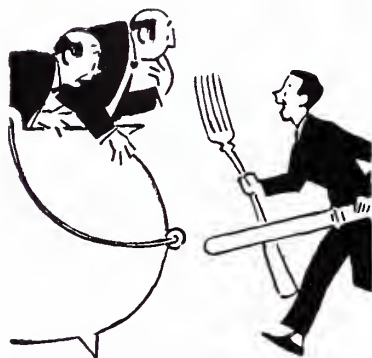
For a free folder containing 6 illustrations in color from the 16mm Kodachrome film, "Eighteenth Century Life in Williamsburg, Virginia," write to Informational Films Division, Eastman Kodak Company, 343 State St., Rochester 4, N. Y.



The picture was *hung*.



The picture was *hanged*.



When you want to eat the waiters, bring the utensils.



When you want to eat, the waiters bring the utensils.



Continuous



Continual

## New Cartoons English

Reprinted from J. C. T.

Post these cartoons on your bulletin board. Discuss them with your students. Better still, cut them out, paste them on cards, enlarge them on your classroom screen with an opaque projector. By omitting the captions, you can make these cartoons the basis of a "Quiz Kids" or "Information Please" type of game.



I got the knife from Jack.





# Enliven the Curriculum

"English in Action"

Program. Ask children to suggest ideas for more cartoons and other visual aids. Send us an idea. If we publish your idea, we will send you a dollar plus a free subscription to *Film & Radio Guide*. For an extraordinary idea, we will send you five dollars and a two-year subscription for yourself or a friend.



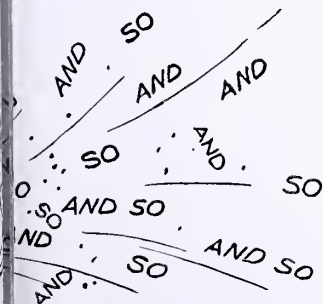
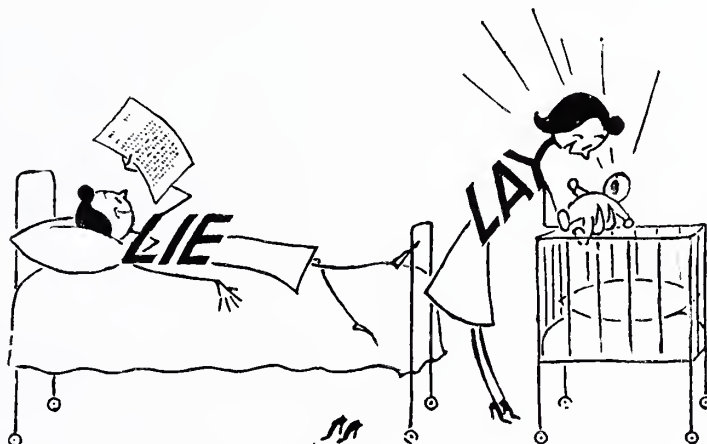
Right: Won't you have some crackers and punch, Bert?



Wrong: Won't you have some crackers and punch Bert?



I got the knife off of Jack.



# Can Pictures Be Used Efficiently in Church Work?

BY REV. CHARLES J. FISHER

Pastor of the Independent Fundamental Baptist Church, Detroit, Michigan

By way of introduction, I would like to say I have been in the Gospel ministry for 23 years and remember when the church in general tabooed any type of motion picture. In fact, I was one of the opposers. It wasn't so much the equipment that I opposed as it was the pictures. But as time went on certain producers began to get a vision of the churches' need and slowly this field has been developed. This is all a long story, and I am not going to try to tell it, but bring you up to date with some practical illustrations.

We are a down-town church in the heart of Detroit, Michigan, where we have a transient people, and child delinquency is at an all-time high. We tried earnestly to meet the challenge by organizing a weekly Children's Bible Club. We went to the public schools, invited the children on the streets, and called in the homes; we gave parties and used games and many methods, but were unable



Rev. Charles J. Fisher

to hold the children from week to week. Our average attendance was about 24 children per week.

Then we borrowed a 16-millimeter sound projector and began a planned program. We used C. O. Baptista's films, Cathedral Films, some news, educational, and scenic films, and appropriate comics for bait, and it sure-

ly brought results. Our attendance last year averaged 115 children per week.

We arranged our program and previewed it after our regular prayer meeting service, that the adults might also see what we were doing for the children. This also increased the attendance at the prayer meeting.

We also used our projector in the open air by putting a screen on the front of the building and showing pictures, thus reaching many strangers who were just passing by.

I have found much advantage in using films wisely. I say wisely, because we are not trying to compete with the motion-picture houses. Our programs are planned in conjunction with the objects of our church, which are: first, to glorify God; second, to edify Christians; third, to win souls for Christ. This all takes much prayer, common sense, and the help of a good man like Edward F. Knop of Cosmopolitan Films of Detroit.

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## Visual Program at Owensboro, Kentucky

BY J. L. FOUST

Superintendent of Schools, Owensboro, Kentucky

The Owensboro Board of Education and the principals of the various schools have become increasingly interested in a visual-education program of such a nature that all of the children of

the schools will be benefited and that the adults in the various communities of the city will be given the advantage of viewing pictures that contain valuable information and suggestions on

community life.

The system has thirteen schools and it is the plan of each school to own one or more film-strip machines and the system as a whole to possess one or more



large but transportable sound projectors.

Each individual school will have in its own library film strips that are appropriate for teaching purposes in the various subjects taught in the school. By this arrangement any teacher of any school may use any film strip belonging to the institution or any film strip that may be in the general film library of the city system or obtained for a special purpose from large distributors of film strips.

The large, transportable, sound projector will remain in the office of the Superintendent or the Supervisor of Instruction and will be used when the principal and faculty of any school want to present a sound-film to the entire student body of their school. These films may be partly



J. L. Foust

owned by the school system itself but most of them will be obtained as rentals from the Extension Department of the University of Kentucky and other agencies of film distribution.

This program has already been started in a small way. Five of the individual schools obtained during the last school year a film-strip machine and the beginning of a film library. The Supervisor of Elementary Instruction has at her disposal a film-strip machine which she takes from building to building to present pictures that increase interest in the subjects that are being taught.

The Board of Education has placed its order for the first sound projector and the machine will be delivered within a short while.

## Educational Value of the Documentary Film

BY RALPH BOND

Courtesy of British Broadcasting Corporation

The term "documentary" has been used to describe a very wide range of films, from the simple instructional film to the elaborate dramatic feature-length type of subject, such as "Western Approaches." And yet it

would be a mistake to classify any and every type of film which records some aspect of reality as a documentary.

For instance, the ordinary travel film often seen in movie houses could not be described as documentary. The most popular travel films are those made by FitzPatrick. FitzPatrick travels round the world photographing towns and cities and beauty spots. His shots are strung together, given music and a commentary, and that is all. They consist only of a collection of beautiful photographs and present nothing more than a surface impression of various places. There is no attempt at analysis

or interpretation, no attempt to really show us the people or the characteristics of the countries he visits.

One has only to compare these films with "Song of Ceylon" to see the difference between a travelogue and a documentary film. "Song of Ceylon" interprets the customs, cultures, and peoples of Ceylon, giving the film a deep social and artistic significance.

The mere photographing of reality does not constitute documentary. Otherwise we should have to describe newsreels as documentary. The newsreels record events as they happen. Documentary interprets events, re-

Ralph Bond has directed many notable documentaries, including "Today We Live," "When We Build Again," "Big City," "Oxford," "Neighbors Under Fire," and is now producing for the Ministry of Information through Worldwide Pictures, Ltd. He has been in this field since joining John Grierson at the Empire Marketing Board (subsequently the G.P.O. Film Unit) fifteen years ago. He founded a number of British film societies and is vice-president of the Association of Cinematicians.

lating them to the wider social and political scene.

We are getting nearer to the documentary idea when we consider "The March of Time." This exciting series, of international repute, might be described as "Newsreel Plus." It is a form of film journalism, reporting world events and discussing their reasons and causes. The technique employed is slick and dramatic and subtlety is avoided. The commentator almost shouts his words at the audience. Loud music fills in any gaps. "The March of Time" is more exciting, and far more satisfying, than the newsreel because it takes a subject and discusses it from several viewpoints. It lacks the fundamental social analysis of the best documentary films, but it reports and interprets the events of history in an intelligent and stimulating way. I think, however, that it is often unsatisfying because it fails to get at the real roots of events. It digs below the surface but never quite deep enough. Recently it made a film on the Negro problem in America. So far as it went, it was a courageous effort. It unreservedly condemned race hatred and quoted the views of many people and organizations fighting for equality between Negroes and white people. But it ignored completely the American trade unions, where there is no color bar, and where Negroes, who work side by side with white workers in the factories, are freely elected as union officials. The film failed to show the economic reasons underlying race discrimination. In short, the film was good reporting but poor analysis.

Nevertheless, "The March of Time" has done a consistently good job in bringing alive world events. It has exposed the rot-



Ralph Bond

tenness of the Fascist regime in the countries to which it has spread, recorded the democratic achievements of countries like Sweden, dramatized the resistance movements in Europe, reported and analyzed the naval war in the Pacific and the land war in Burma. It has taken the routine events of Peace and War and fashioned them into exciting screen material.

I have described "The March of Time" as something half-way between the newsreel and the documentary film. The word documentary has been used to describe many types of film—for instance, the scientific, the instructional, the educational.

The documentary technique has been employed to make hundreds of training and instructional films, designed to make people, whether in civilian occupations or in the Army, more efficient at their jobs. You may think the making of these films is simple and easy, but they require much skill and imagination. If, for instance, we are asked to make a film showing how to thatch a corn stack, we must not be content to show only the technique employed by the thatcher. We must infuse into the film the rhythm of work. It

is a quality that is never found in textbooks because it cannot be described in words. But it can be shown on the screen, and a film director must know how to reveal this quality with his camera. The great advantage of the film over other means of expression is precisely this ability to penetrate beyond its foreground subject and reveal a new and deeper dimension in an event, a person, or a method of work.

From its inception documentary has been concerned with education in the widest sense of the word. Documentary producers are also propagandists, anxious to use the film for progressive purposes. They use the phrase "bringing alive" not in the sense of putting a series of photographs on the screen, but with the purpose of making our audiences more aware of what they must do to achieve changes they desire. The real world and real people are the raw material of the documentary film.

I have just seen a film about child delinquency in Scotland. It is called "Children of the City." It shows what happens to a group of children who are arrested for breaking into a shop and stealing. One of the children is put under the care of a probation officer, another is sent to a reformatory, and the third to a child welfare clinic where he receives expert psychological treatment. What makes the film "come alive" is its insistence that such things as juvenile crime will occur so long as we have slums and housing conditions not fit for human beings to live in. No one seeing this film could arrive at any other opinion than that probation officers and reformatories are not the real solution to juvenile delinquency, however sympathetic



they may be as individuals or institutions. "Children of the City" is an honest film and a good documentary because it goes deeper than its immediate terms of reference. It argues that children must have good homes to live in and open spaces to play in and that their parents must have economic security. But the argument is not imposed on the film. It is implicit in the story, so that the audience itself will arrive at this conclusion by the logic of what it is seeing.

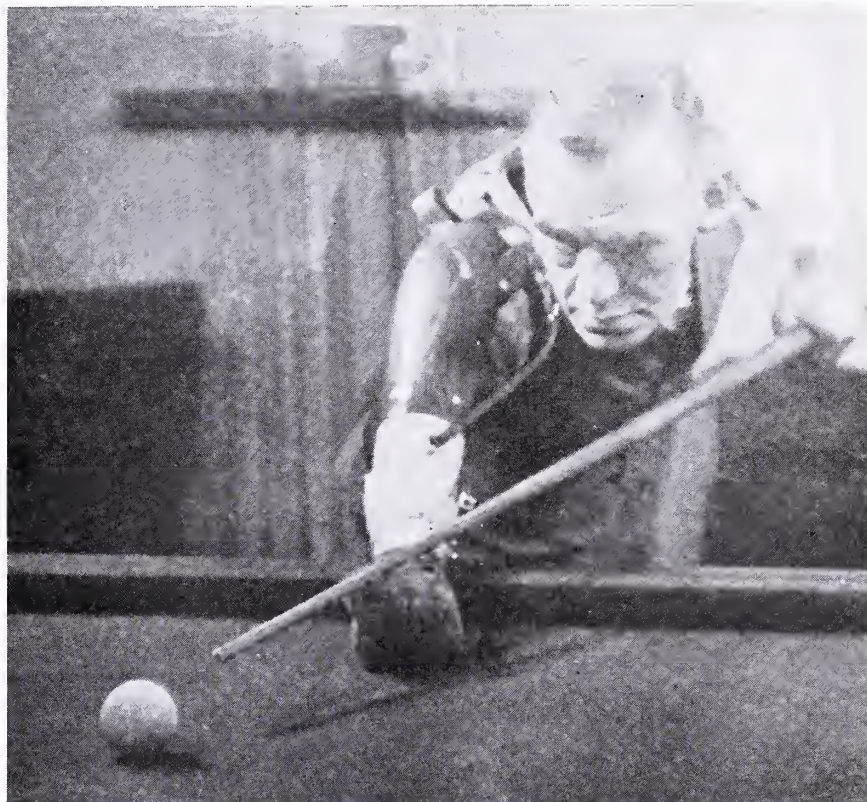
For fifteen years now, British documentary has been developing these principles. Taking its stand firmly on objective reality, believing that the very essence of drama is to be found in real life and real people, it has refused to be side-tracked into romanticism and illusion. Documentary principles and methods are having a profound influence on British films. British films have moved out of the drawing rooms and boudoirs of the idle rich and into the lives of ordinary people and their surroundings.

Before the war this tendency was clearly discernible. In such films as "The Stars Look Down," a film of great integrity about coal miners, there was recognition that documentary had something to offer to the feature film of entertainment.

During the War the best British films have combined a strong element of documentary realism with the fictional element. Films like "San Demetrio," "Millions Like Us," "Waterloo Road," "In Which We Serve," and "The Way Ahead"—all great popular successes—have achieved honesty and authenticity through interpretation of real life and real people.

This welding together of the documentary and fictional ele-

#### SCENES IN THE BRITISH DOCUMENTARY, "BACK TO NORMAL"



Above—A one-armed billiard-player overcomes his handicap. Below— A one-armed Britisher digs in his garden while his son watches.

ments has created a British style of film making which offers great possibilities for the future.

Workers in the documentary

field will continue to perfect their techniques and principles in approaching the problems of social reconstruction after the



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war. If their influence continues to be felt in the products of the film industry, it will be all to the

good.

Although both sections of the film industry have much to learn from each other, the documentary movement will never submerge itself in the conventional studio atmosphere. The war has proved that there is a great public ready to receive documentary films outside the cinemas. In addition there are large sections of the public for whom specialized films must be made available—school children, teachers, doctors, farmers, students, scientists, and so on. The constant development of knowledge, new practices and methods in the realms of medicine, agriculture, industry, and science—all come within the scope of the documentary film, which will explain and interpret them in terms of sociology. Whether the subject concerns the elementary principles of health, the teaching of history, the working of a piece of machinery, the functions of municipal government, the planning of a new housing estate, the du-

ties of citizenship, or the economic organization of industry, the documentary film has its own special contribution to make in stimulating the thought and imagination of people everywhere.

### The Lighter Side of Film Comment

Lieut. James W. Brown, discussing the use of visual aids at a Waukegan conference, reported: "We were doing such a marvelous job with training films in the Navy, speeding up the program so much, that Washington was afraid the war wouldn't last for the duration."

Harry E. Erickson, of the Radio Corporation of America, reports: "At a demonstration of 'The Adventures of Bunny Rabbit,' a teacher asked: 'Don't you think that when the children see the squirrels cracking nuts with their teeth, they will have a tendency to crack nuts with their teeth?' The demonstrator replied: 'We have shown pictures of frogs eating worms, and we have never had any trouble with children eating worms.'"

Max Lief, reporting in the New York Times on Hollywood trends: "Republic's westerns shine like a good deed in an Autry world."

## Radio Problems in the High School

James F. MacAndrew, Coordinator of Radio Programs, Station WNYE, Brooklyn Technical High School, Brooklyn, N. Y., in an illuminating article on "Radio In The High-School Classroom," which appeared in the March, 1945, issue of *High Points*, points out:

"You and I live and work in the most radio-minded city of the most radio-minded country in the world. Of the 108,000,000 civilian radios in the world, some 56,000,000 are in the United States. Four American homes out of every five are radio equipped, and in New York City 97 homes out of every 100 have a radio of some sort. Our students spend two hours

a day listening. Confronted with the hypothetical problem of abolishing either radio or the movies, children have consistently voted to keep radio."

Retarding the use of radio in the schools, says Mr. MacAndrew, are these difficulties: (1) The high schools are not equipped with adequate reception facilities. (2) The bell schedules are so varied as to preclude the possibility of a single radio program hitting the 54 high schools during a period. (3) Classes in a given subject meet at many different periods of the day, so that some meet during a broadcast period while others do not.

(4) The time of the term when a radio broadcast is presented does not always coincide with the time when it would fit in with appropriate curriculum units. (5) Teachers are sometimes not fully aware of radio schedules because they fail to get necessary publicity bulletins. (6) Teachers are often unfamiliar with discussion techniques for utilizing radio. (7) Teachers are in many cases too well satisfied with their own procedures to be willing to let radio presentations by other teachers aid them.



# Forthcoming Photoplays of Interest to Teachers and Students

BY WILLIAM LEWIN

Are Shakespeare's plays suitable screen fare for mass audiences today? After its experience with *A Midsummer Night's Dream*, the Warner studio said no. After its experience with *Romeo and Juliet*, MGM said no. Both of these screen versions, lavishly produced, imaginatively directed, and widely publicized, added to Hollywood's prestige but hardly to its income. Now comes from England, for United Artists release in America, a \$2,000,000 Technicolor version of Shakespeare's spectacular and patriotic *Henry V* (V for Victory), in which Laurence Olivier, producer, director, and star, fulfills a cherished ambition. Financed by J. Arthur Rank, Britain's new film magnate, who is planning to give Hollywood some serious competition, the film is said by British

reviewers to have dispelled the Shakespearean hoodoo. Cabled reports call the production "superb" and "masterly," by no means "boxoffice poison."

Mr. Olivier's wife, Vivien Leigh, who made cinema history in *Gone With the Wind*, will appear soon in another J. Arthur Rank film, Bernard Shaw's *Caesar and Cleopatra*, recently produced in England by Gabriel Pascal at a cost of some \$3,000,000. The picture is in Technicolor. Claude Rains plays Caesar. Some of the scenes were made on location in Egypt. As production expenses mounted, Mr. Rank is reported to have philosophized: "We're in for a penny, in for a pound; why spoil the ship for a ha'porth of tar?" All concerned are reported thoroughly satisfied with the film, including the critical Mr. Shaw.

who now declares that "the screen is the greatest dramatic medium of our time."

J. Arthur Rank has also under way a series of eight experimental films for children. Director Mary Field, who has made notable classroom films for GBI, is in charge of the project. She estimates that with Mr. Rank's organization of children's movie clubs in Britain, there is a Saturday matinee audience of 200,000 in England and that the world audience of children should, with the development of the children's-theatre movement, include millions.

Teachers of English will be glad to learn that no less than four of the novels of Charles Dickens are promised on the screen. Sir Alexander Korda plans a screen version of *Pickwick Papers*. A first-rate script



Laurence Olivier as Henry V in the Technicolor production of Shakespeare's play, recently released in England and soon to be shown in America.



## A SCENE IN THE BRITISH TECHNICOLOR SCREEN VERSION OF HENRY V.



Authentic reconstruction of the period of Henry V is illustrated in this scene of pre-Elizabethan British bowmen.



is said to have been completed. Michael Balcon, seasoned British film expert, announces that his leading production this season will be *Nicholas Nickleby*, being directed by Cavalcanti, noted for his documentaries, including the powerful *North Sea*. Cavalcanti is reproducing faithfully the Queen Victoria era and the classic gallery of fantastic *Nickleby* characters—Mike, Noggs, Squeers, the Crummies, the Mantalinis. Two producers are vying for the right to screen *Bleak House*. Mr. Pascal is planning to go sentimental with a picturization of *Old Curiosity Shop*, in which Vivien Leigh would interpret Little Nell anew.

Korda has for some time been planning to launch a spectacular production of Tolstoy's *War and Peace*. He has also in preparation the screening of Arnold Bennett's *Old Wives' Tale*.

A screen play dealing with the life of Shakespeare and the lusty and rowdy Elizabethan era has been prepared by Ben Hecht in this country for production by Paul Soskin in England.

*A Canterbury Tale*, produced, directed, and scripted by Michael Powell and Emeric Pressburger, a notable team, is soon to be shown here. It is a rendering into modern idiom of Chaucer's classic tale of pilgrims traveling England's oldest road, from London to Canterbury, to do penance in springtime. In the screen play there are only four pilgrims instead of 29. One of them is an American, whose pilgrimage is an unwilling one. He comes to understand the English character and to appreciate the loveliness of the English countryside. The part is played by John Sweet, who in America was a teacher and who went to England as a sergeant in the U. S. Army. He was chosen for the role by a lucky chance and

is said to give the film's greatest performance.

A modern version of *Hamlet* is to be directed by Alfred Hitchcock, master of melodrama, with Cary Grant as the star. It will be made in Hollywood as soon as an unnamed professor at an English university completes the script. This *Hamlet* will be "a modern man with Hamlet's problems." Students of film appreciation will enjoy comparing the film with the original play and with Shakespeare's sources.

MGM has completed a powerful screen version of W. L. White's *They Were Expendable*, directed by John Ford, winner of two Academy Awards (one for *How Green Was My Valley*) and erstwhile a commander in the U. S. Navy. The part of Lieutenant Brickley is played by Robert Montgomery, who himself commanded torpedo boats in the South Pacific.

Metro plans a Technicolor version of *Uncle Tom's Cabin*, with Margaret O'Brien as Little Eva and Lena Horne as Eliza. Two previous versions have been made, one by Paramount in 1917 and one by Universal in 1927.

W. H. Hudson's hauntingly beautiful fantasy, *Green Mansions*, will be brought to the screen at last by MGM, under the supervision of experienced Pandro Berman. Some years ago, RKO submitted two scripts of this subject to a committee of the National Council of Teachers of English for comment. The present writer, as chairman of that committee, reported violent differences of opinion as to the suitability of the proposed treatments. The project was abandoned, and RKO sold the screen rights to James Cassidy for a pittance. MGM, appreciating the possibilities, is reported to have paid Cassidy \$150,000 for the rights.

The autobiography of an artist and actress, *Silly Girl*, by Angna Enters, has been acquired by MGM. The youthful period of Miss Enters might well be played by Margaret O'Brien.

Warner Bros. is planning a film biography of Winston Churchill, dealing with his early life, to be made in England. Warners is also readying a new version of Somerset Maugham's *Of Human Bondage*, directed by Edmund Goulding. Completed by Warners, but not released, is *Devotion*, a story of the Bronte sisters in which Olivia de Havilland plays Charlotte, Ida Lupino plays Emily, and Nancy Coleman plays Anne. Among other notable parts is Sidney Greenstreet's Thackeray.

The Warner studio has on its list of forthcoming subjects the Rogers-Hart musical version of Mark Twain's *Connecticut Yankee in King Arthur's Court*, Edith Wharton's *Ethan Frome*, Henrik Ibsen's *Pillars of Society*, and Fanny Hurst's *Humoresque*.

Walt Disney has in work cartoon-and-live-action versions of Joel Chandler Harris's *Uncle Remus* and Hans Christian Anderson's *The Emperor and the Nightingale*. Marc Connelly is doing the script for the latter.

The Republic studio is completing an ambitious picture based on the life of Mozart, for which Arthur Rubinstein made notable sound tracks.

Paramount will soon release *Two Years Before the Mast*, based on the Richard Henry Dana novel. Directed by John Farrow, one of the best filmmakers of sea stories (he has rendered notable service in the British Navy as a commander), the film sails pretty close to Dana's yarn. It has been livened up with pointed climaxes along the 15,000 miles from Brazil, 'round

the Horn to San Francisco. The saga was made entirely at the studio, with synthetic seas and painted cycloramas, a set designer's field day.

David L. Loew and Jerome Kern have entered the 16mm

field with a series of twelve shorts dramatizing well-known musical selections, under the direction of Werner Janssen, the symphony conductor. The pictures are in color and will be distributed to schools, colleges, and

clubs in the U. S. and throughout the world. In the foreign field it is likely that these 16mm subjects will be handled by the new units organized by Mr. Loew's brother Arthur, head of Loew's International.

## RECOMMENDED PHOTOPLAYS

*Reviewed by Dr. Frederick Houk Law, Editor,  
Educational Department, The Reader's Digest*

*Assisted by Other Educators*

**THE SOUTHERNER.** A story of cotton growing in the South. Loew-Hokim production. Released through United Artists. Jeon Renoir, Director.

The efforts of a tenant farmer in the deep South to grow cotton in spite of poverty, poor soil, floods, and sickness make *The Southerner* a moving story. Obsessed by the same desire for independence that led early pioneers to take their wives and children into hardships and dangers, Zachary Scott, as the central figure of the story, takes his wife, children, and old "Granny" to an abandoned cotton farm and proposes to stand upon his own feet, come what will.

The novel by George Sessions Perry, upon which the film is based, may have given sufficient motivation for the farmer's willingness to sacrifice his family to his ambition, but the film does not give him the heroic stature that we ascribe to the pioneers. It fails to elicit the complete sympathy that would make his story epic.

*The Southerner* far from typifies the lives of cotton planters. It presents an exceptional case



Jeon Renoir, Director of  
"The Southerner"

and exceptional circumstances.

Beulah Bondi, as "Granny," the cantankerous old grandmother who rebelled at going to live in a broken-down shack in a most uninviting region, presents one of the most notable of recent motion-picture characterizations.

*The Southerner* offers much provocative material for discussion, and it tells an interesting story.

Many scenes are beautifully photographed. The film abounds in artistic directorial touches.

**A BELL FOR ADANO.** Allied government in Italy. 20th Century-Fox. Henry King, Director. Enthusiastically recommended for all.

A deeply understanding, forward-looking film-story, *A Bell for Adano* puts into objective and intensely dramatic form the popular novel by John Hersey. That novel made instant appeal because it concerns many lines of common human interest and touches closely many points of emotional value especially appreciated by the American people at the present time. The motion picture, through realistic as well as romantic presentation, keeps all the emotional values of the novel and gives them added emphasis. In many respects *A Bell for Adano* is a motion-picture masterpiece.

Appeal to sense of sound is notably strong and adds overtones to the story. The sound is suggested rather than heard.

An American Major (John Hodiak), with his hard-boiled Sergeant (William Bendix), takes command of administration in a mountain town in Sicily. There he endeavors to work



for the common good and for all that makes for the spirit of democracy. The people need food, but not food for the body alone; they need food for the spirit. The enemies of liberty had taken the long-treasured town bell and had melted it for war; now they need once again the sound of the bell to signify the freedom and the pleasure of their local life. Through kindly help by American naval officers the Major gives Adano an ancient bell, perhaps better than the one they had had before.

That is the simple outline of the story. What the Major really gives to Adano, however, is the spirit of working and living together in local liberty.

Just the hint of romantic love touches the story with a gentleness that adds to the superb effect that the entire production leaves upon the observer.

Strong realism, always kept under control, serves as a background for the development of the powerful theme: *How best can we govern conquered peoples and bring them to an understanding of the aims for which we have fought?*

**THE NEW U. S. FRONTIER.** *March of Time*, Vol. XI—No. 13. Enthusiastically recommended.

The constructive power of the United States, the vastness of American resources and the energy that the American people put into the war against Japanese aggression are presented in this *March of Time* concerning United States work in the far Pacific islands.

Principally the film shows what American technical skill already has brought about in the island of Guam—long miles of hard, four-lane roads; level, well-constructed airfields; vast supplies of material; great hospitals; deep, excellent ports; and

well-manned military, naval, and air headquarters.

*The March of Time* shows the typical palm trees and island scenes and enough of the past to emphasize the astonishing changes that our men have brought about. It shows dredges deepening the harbors and bulldozers and stone crushers at work. It shows a giant asphalt producer in full operation.

Those fortunate persons who see this striking news picture will gain increased respect for American planning, skill and accomplishment; they will have every reason to admire the artistic photographic work of cameraman Victor Jurgens and the ability of *March of Time* editors who prepared this important lesson for the American people; some, seeing all that we have thus done in war may remember Longfellow's words:

"Were half the power that fills the  
world with terror,  
Were half the wealth bestowed on  
camps and courts,  
Given to redeem the human mind from  
error,  
There were no need of arsenals or  
forts."

**YOU CAME ALONG.** Social Comedy. Hal B. Wallis production released through Paramount. John Farrow, Director. Strongly recommended.

Three rollicking musketeers of the air, full of life and happiness, set off under the guidance of a representative of the United States Treasury Department to aid in a nation-wide tour in the interests of the war. They are even more slap-happy than Aramis, Athos, Porthos, and D'Artagnan rolled together, and their hilarity at the beginning of the film story leads one to expect little except farcical action. To their amazement, the Treasury representative, "I. V. Hotchkiss," turns out to be a charming young woman (Elizabeth

Scott). Daniel in the lions' den! Sedate little Ivy in an airplane with three "wolves"!

The first part of the action is badinage, romp, and laughter. Then, little by little, a serious note begins to creep in. Slowly the picture rises to self-effacing thought of others and to the pathos of broken lives.

Deftly did the scenario writers and the director make the transition from lively farce to inner tragedy. In this, *You Came Along* differs from most other picture plays.

One sequence shows the wedding of one of the flyers (Robert Cummings) in the Fliers' Chapel of the Mission Inn at Riverside, California. Oddly enough, in all fact, during the filming of the action, Robert Cummings actually took unto himself a bride, although not the one of the picture, in that very Chapel.

Because of its unusual combination of fun and seriousness, and its difference from the usual run of films, *You Came Along* affords good entertainment.

**CAPTAIN EDDIE.** Biography of "Eddie" Rickenbacker. 20th Century-Fox. Lloyd Bocon, Director. Strongly recommended for all.

The dramatic present-day story of that World War I "Ace of Aces," Eddie Rickenbacker makes strong appeal in *Captain Eddie*. Incidentally, the picture calls to mind the progress made in the development of the automobile and of the airplane within the span of a lifetime.

The motion-picture story begins with the wrecking of a United States Army transport plane somewhere on the Pacific in 1942. Throughout the film we see Captain Rickenbacker and his seven companions floating for twenty-one days in rubber life-rafts, with almost no hope

of rescue. The story ends with the coming of searching planes. As in *Lifeboat*, we see human beings reacting in different ways to the slow closing in of fate. We sense the anxiety, the loneliness, and the horror that increase as time goes on. Grim but not excessive realism marks the entire series of ocean scenes.

Through the medium of flash-backs the picture broadens, and little by little tells the entire story of Eddie Rickenbacker's life up to the time when he set out for the Pacific. We see him as a small boy making a clumsy "flying machine" and all but killing himself, and then, a little later, riding as a passenger in one of the first crude biplanes. We see him with some of the first hard-tired "horseless carriages" that frighten horses on the highways and leave many persons skeptical of their value. We catch glimpses of his exploits as an automobile racer, and as combat pilot in World War I.

In addition to the Pacific story and the life-narrative, we see intimate moments in the boyhood home and in the days of courtship and marriage, all presented so appealingly that they emphasize substantial values and at the same time have motion-picture interest and humor.

As Eddie Rickenbacker, Fred MacMurray plays with dignity as well as high spirit and creates a pleasing sense of reality. As "Adelaide Frost," who became Mrs. Eddie Rickenbacker, Lynn Bari brings to the picture colorful and lovely romance.

The photographic effects, notably that of catching a seagull, are managed with superb skill.

**PRIDE OF THE MARINES.** Warner Bros. Romance and rehabilitation. Delmar Doves, Director. Strongly recommended.

To millions of homes in the

United States and elsewhere at the present time comes the problem of rehabilitation. At best the transition from the enforced savageries of war is difficult. For the broken, the maimed, the blinded the transition is peculiarly difficult. Those who return from active service, and those who welcome them at home, need strong minds and stout hearts in order to bridge the psychological chasms made by war.

*Pride of the Marines*, based upon a recently published book by Roger Butterfield, puts into motion-picture story form the case of a blinded soldier, fresh from the horrors of jungle fighting in the Solomon Islands. The various episodes show the returning soldier's desperate realization of his own shattered condition, and likewise how love, tact, and the opportunities that society offers for the aid of the injured, combine to restore a man to useful and happy life in normal surroundings.

The high purpose of this motion picture does not obtrude itself upon the observer. Story interest remains supreme throughout. Nevertheless, anyone who sees *Pride of the Marines* certainly will think sympathetically concerning the care of men injured in the war.

John Garfield plays a high-spirited young man who goes with the United States Marines to fight in the heat and tangles of Pacific islands. Eleanor Parker plays the girl whom he leaves behind. Blinded in battle, the young man hesitates to return and be, perhaps, a burden upon those who love him. Through a Red Cross Nurse, and the devotion of his sweetheart, he turns at last toward happiness.

Several moments of strong suspense, one without sound, and one without even pictures, add to the value of the production.

With a running time of 119 minutes, the picture story makes full use of opportunities for the slow development of powerful effect.

**BACK TO BATAAN.** Guerrilla war in the Philippines. RKO. Edward Dmytryk, Director. Recommended for all.

The devotion of Philippine natives to the cause of liberty gains strong emphasis in RKO's new story of jungle fighting, *Back to Bataan*. John Wayne plays the part of a United States Colonel assigned to lead Philippine guerrillas in harassing Japanese invaders, organizing resistance and preparing for American landing and attack. Beulah Bondi, exotic in appearance and effective in character presentation, carries the role of a cultured Philippine woman who pretends to serve the Japanese while actually aiding the people of her islands. Every principal event of the motion-picture story rests upon historic fact. The aid of Army officers and others familiar with the events gives further verisimilitude. In effect, *Back to Bataan* is an intensely interesting chapter of recent Philippine and United States history.

Scenes in which Japanese officers and men appear have great force, and show much concerning Japanese mannerisms and military methods.

Assigned to what at first appears to be an almost hopeless task, that of leading native guerrillas against great numbers of well-equipped Japanese, the hero of the story makes his way into mountain jungles and there gathers about him a pitiable band of patriotic fighters armed with few weapons other than bolos. From a rural school the American officer takes a native boy and a devoted American teacher. The story of the lad's self-sacrificing faithfulness brings in a deep note of pathos.



From the moment when the hidden guerrillas see "the march of death" from Bataan, until at last, directed by the booming of native log-drums, the greatly increased native force makes contact with American submarines at Leyte, the story moves with powerful interest, revealing the series of events that brought United States aid for the people of the Philippines.

The graphic realism of the film makes clear the vast difficulties that jungle fighting in Pacific islands involves. *Back to Bataan* is a strong film, well worth seeing.

**CHRISTMAS IN CONNECTICUT.** Social comedy. Warner Bros. Peter Godfrey, Director. Recommended for all.

A brisk and lively social comedy, brim full of laughs and rich in unexpected quips, *Christmas in Connecticut* gives Barbara Stanwyck opportunity for very pleasant acting. In this she has excellent support from Dennis Morgan, Sydney Greenstreet, John Alexander, and S. Z. Sakall.

Based on a story by Aileen Hamilton, *Christmas in Connecticut* has a good deal of originality and freshness and in many ways is pleasingly "different."

Generally speaking, the comedy tells the story of a popular writer about cooking and country life, caught in her own toils. The heroine (Barbara Stanwyck) has a great following as a writer for "Smart Housekeeping." Actually she lives in a city apartment with an outlook over laundry on the line and no acquaintance with cows and rural life. In her writing she has won her public by her glowing accounts of an entirely fictitious country estate, husband, and baby. So far as cooking is concerned she can hardly boil water, but she has a good friend, an old Austrian chef (S. Z. Sakall)

who keeps a small restaurant. Through him she gains all the appetizing directions for amazing dishes. Those facts form the basis for the humor that develops when, suddenly and without warning, she finds herself obliged to pretend to have estate, husband, baby, ability to cook, and intimacy with cows. Complication rises upon complication when, in her borrowed country home, she entertains not only a handsome Seaman First Class (Dennis Morgan) but also her demanding and truth-worshipping publisher (Sydney Greenstreet).

Witty dialogue gives color to farcical events. Quick action and a pleasantly developing romance hold interest steady. In the course of events we see the heroine boldly making love, and the hero stoutly resisting all her advances. The old Austrian chef is a fat and jolly Cupid, who solves all difficulties.

As an original and highly amusing story of contretemps and triangle, *Christmas in Connecticut* will win many laughs.

**WHERE DO WE GO FROM HERE?** Fantastic musical. 20th Century-Fox. Gregory Rotoft, Director. Recommended for all.

"Backward, turn backward, O Time in thy flight" finds fulfillment in the fantastic events of *Where Do We Go From Here*, in which the hero finds himself making love several hundred years before he was born. This strange situation is brought about when a rollicking, good-natured young man (Fred MacMurray) happens to rub an old lamp that he found in his pile of scrap metal, the lamp at once producing a genie ready to satisfy his master's first three wishes.

Unhappy because his two favorite young ladies (June Haver and Joan Leslie) give themselves

into the company of men in uniform while he himself is merely a 4-F, the young man wishes to be a soldier—and instantly finds himself back in 1776 with Washington's army at Valley Forge. Later, another flash sends him, with all his memory of history, nearly three hundred years further back, to the deck of one of the ships of Columbus on the way to discover a new world. Then he finds himself wandering among the rocks and forests of primitive Manhattan; in another moment among the Dutch of New Amsterdam, and lastly, after a ride over the clouds, he marches away with United States Marines down a street in modern New York City. In every situation, he finds his two beloved young women very much creatures of the period represented, and there, too, he finds dancing and singing, love and laughter, adventure and escape, and constant rescue by his guarding genie.

This comic-opera, with Gilbert and Sullivan nonsense, proves delightful because it keeps the spirit of nonsense throughout. Director Gregory Ratoff made every episode click with precision, bringing about instant appeal, always keeping close to the familiar and always fantastic and unreal. Under such circumstances it is natural to see George Washington, Benedict Arnold, Christopher Columbus, and horses that gallop over the clouds and change into automobiles.

Lively, musical, humorous, interesting, with delightful group scenes, *Where Do We Go From Here* is excellent because it is what it is—nonsense.

**JOHNNY ANGEL.** Mystery melodrama. RKO. Edwin L. Morin, Director. Generally recommended.

Like the intriguing *Five Graves to Cairo*, in which a Brit-

ish tank rumbles across the desert carrying only dead and unconscious men, and like the famous *Beau Geste*, in which a French force comes upon a desert fort manned only by dead soldiers, *Johnny Angel* tells a story of mystery. A steamship wallows across the sea but carries no captain and no crew. The vessel is undamaged, the water cocks are not opened. What had happened to a lumber-carrying steamer to cause it to go unguided across the sea?

A long series of scenes without spoken words intensifies the mystery and suspense attendant upon discovery of the lonely vessel. Thereafter, as is to be expected, a series of flashbacks slowly explains the situation but leaves mystery to the very end.

Soft-spoken, grim-faced George Raft plays the part of the Captain of the vessel that discovers the derelict. Having towed the vessel to port, he sets himself resolutely to solve all the mystery. Melodramatic action follows melodramatic action in swift succession. Fist fights, shooting, stabbing, and new mystery added to mystery, increase the tempo of the story until, at the very last, all becomes clear.

One of the minor characters of the story, a taxi driver named Celestial O'Brien, played by Hoagy Carmichael, has such oddity and philosophy of the quizzical, Will Rogers type, that he attracts strong attention as a thoroughly individual personage.

Three women (Signe Hasso playing the leading feminine role, and Claire Trevor and Margaret Wycherly adding strong support) provide the story with a full supply of romantic interest.

Under the direction of Edwin

L. Marin the sensational, highly melodramatic, but rather improbable story gains atmospheric values that add greatly to the total effect. Director Marin's superb management of the opening scenes arouses interest that remains steady throughout the action. The interest created by those opening scenes at sea suggests that there is room for more motion pictures concerning ships and the sea.

**INCENDIARY BLONDE.** Biographical comedy. Poromount. Director, George Morsholl. Generally recommended.

Fast-moving, rapid-fire, staccato episodes unfold in boisterous manner in *Incendiary Blonde*, a highly fictionalized biography of Texas Guinan, sensational proprietor of a long-gone New York City night club.

With immense verve and unflagging energy, Betty Hutton presents the famous Texas Guinan, playing opposite Arturo de Cordova, and most uniquely assisted by the incomparable Barry Fitzgerald. The old cry, "Come on, suckers!" rings out again as the highly original Texas makes her way to the forefront of night-club entertainment. Very skilfully indeed the makers of the film story have avoided coarseness and vulgarity and have placed every emphasis upon fast acting and hilarious effect. Done in Technicolor and admirably acted for the kind of story that it tells, *Incendiary Blonde* will appeal to that part of the public that has slight interest in thought-stimulating motion-picture stories.

According to the story, the future night club proprietor began life as a rough-and-tumble girl in a small Texas town. Fascinated by the arrival of a wandering Wild West show she poses as a man and accepts a challenge to ride a broncho that has

thrown all comers. (If Betty Hutton, in person, did the wild riding, all honor to Betty!) Then away goes the impulsive girl to follow the fortunes of the traveling show, in which she becomes star rider. A press agent leads her to Broadway, first to the chorus and then to a leading part. Her ever-gambling father (Barry Fitzgerald) follows her to New York and all but ruins her good fortune in trying to improve his own lot. Love interest? To be sure. Dramatic and exciting events? Yes, with a hijacking New York "mob." Tragedy? Yes, oddly enough the rollicking picture story begins with a funeral and ends with one death and the suggestion of another!

This potpourri of many elements has many kinds of interest. Though one may scoff at it as biography and deny that it is "literary," one must admit that it has something of human interest, and turns the page of New York City back pleasantly to a time that gave enterprising reporters something to write about for the daily papers of the period.

**AND THEN THERE WERE NONE.** Mystery melodrama. 20th Century-Fox. Rene Clair, Director. Recommended for all.

*And Then There Were None*, a novel by Agatha Christie, appeals to many readers as a mystery story that, until final explanation is made, appears to have no possible solution. Such readers call the story "the perfect mystery." The stage play based on the novel bows to popular romantic tradition, introduces the element of love, and changes both plot and ending. The film follows the stage-play.

Groups that study motion pictures will find *And Then There Was None* unusually good ma-



terial for discussion. From the point of view of cinematographic art, which is better—the book's plot and ending or the motion picture's plot and ending? Is it necessary to have romantic love in every motion-picture story? To what extent should motion pictures change material taken directly from popular novels? If you have read the book, have seen the stage play, and have seen the motion picture of *And Then There Were None* which gave you the greatest interest and created the most powerful suspense?

This much appears certain—the book keeps a secret until the very last; the stage-play and the motion picture show a charming young man and a lovely young woman. An observer naturally says, "Oho! A lover and his lass! They will come out all right, marry and live happily ever after." Introducing such conventional love interest satisfies craving for passionate romance but dissipates mystery.

A powerful cast makes *And Then There Were None* a notable production. Here are Barry Fitzgerald, Walter Huston, Louis Hayward, Roland Young, June Duprez, C. Aubrey Smith, Judith Anderson, Mischa Auer, Richard Haydn, and Queenie Leonard—all in one picture!

A picturesque setting adds to effect. Far out from land, waves dash high upon the ledges of a small rocky island. On this island is a princely mansion to which come ten individuals, each one summoned by a "Mr. Owen" whom none of them knows. Each person has committed an unpunished crime. On that island, from which no escape is possible, vengeance stalks each criminal.

Such a mystery story, with such a cast, certainly will hold any person's interest.

**NOB HILL.** Romance of early San Francisco. 20th Century-Fox. Henry Hathaway, Director. Recommended for adults.

*Nob Hill*—Katie in the wonderland of old San Francisco's Barbary Coast—tells the story of a little girl (Peggy Ann Garner) whom fate sends straight from Ireland into the wild activities of one of San Francisco's liveliest dance halls. This Bret Harte situation does not lead to reform on the part of the hard-fisted dance hall proprietor (George Raft), but it does lead to happiness for him and for one of the two women who love him.

On the way across the Atlantic little Katie Flanagan has become acquainted with rich and aristocratic Harriet Carruthers (Joan Bennett), who lives in one of the ornate mansions on San Francisco's Nob Hill. Quite innocently the child leads her dance-hall protector into the almost forbidden streets and homes of Nob Hill, and into familiarity with the young woman of wealth and fashion. The result not only completely upsets the peace and happiness of a very beautiful and extremely red-headed dance-hall star (Vivian Blaine), but also the success and welfare of the Barbary Coast itself, with all its glittering attractions and luring pleasures. Two young and beautiful women face each other—and they do much more than face each other, for they engage in actual fist-cuffs, hair-pulling, and general roll-and-tumble, with neither one much hurt. Which one gets her man? Not even the little Irish girl could have foretold the winner, but it was she who ended the triangle—two women fighting for one man!

Technicolor, strong use of close-ups, numerous active group scenes, some of the toughness and roughness of old San Francisco, and a great deal of the

blare, music, gaiety, and dancing of the Barbary Coast give the production the slap-dash spirit of the city destroyed by the great earthquake and fire of 1906.

In and with all this, Peggy Ann Garner presents the simplicity and wistfulness of a child to whom everything is new and almost everything is worthy of respect. Without her as a foil, the picture would be merely a kind of "western"; with her, it gains a background that lifts it from crassness and crudity.

An ordinary house mouse plays a part in this picture story. Look for the mouse! The only "star mouse" of the movies!

**BLITHE SPIRIT.** Fantasy. In Technicolor. Produced by Noel Coward from his stage-play, for United Artists release.

This is a sophisticated, satirical comedy about a wife who has died young and whose spirit comes back to the house of her re-married husband to get him to join her in heaven. In the end, he does, but not before Wife No. 2, in an accident intended by the spirit of Wife No. 1 for the husband *only*, also becomes a ghost—so that the Eternal Triangle continues in spirit land! Of interest to students of film appreciation is the remarkably successful use of makeup and lighting to create the effect of a living spirit. In this, Technicolor is a great advantage. It will be interesting to compare some aspects of this film with comparable elements in *Wonder Boy*, the Sam Goldwyn production. English teachers will find the Noel Coward theme reminiscent of Rossetti's *Blessed Damsel*, though wholly different in treatment. Here's hoping that a screen version of the Rossetti poem may some day appear in Technicolor as a romantic fantasy in the mood of *Smilin' Through!* Hollywood, please note.

W. L.





Edward G. Robinson, with Jackie Jenkins and Margaret O'Brien, in "Our Vines Have Tender Grapes."

**OUR VINES HAVE TENDER GRAPES.** Sentimental drama of family life on a Wisconsin farm. MGM. Directed by Ray Rawland. Screen play by Dalton Trumbo. Highly recommended.

Dalton Trumbo, editor of Hollywood's new magazine, *The Screen Writer*, has fashioned a notable screen play from George V. Martin's novel, so that it comes to life on the screen with great warmth and tenderness. A saga of the commonplace, the film may raise questions in some minds as to the esthetic value

of an apotheosis of simplicity. There can be no doubt as to the power of the appeal of the drama. By pointing up the longings, the devotion, and the occasional struggles with fire and flood on lonely farms, the film lifts the audience out of the ordinariness that besets simple lives. Edward G. Robinson proves his extraordinary versatility by playing a part as different from his gangster roles as day from night. Critics of

Hollywood's "failure to depict the American scene" will find here a film that is truly down to earth.

W. L.

**ORDERS FROM TOKYO.** Technicolor documentary film concerning Japanese atrocities in the Philippine Islands. Warner Bros.

In the audience at the New York preview of this Technicolor documentary film produced in cooperation with the Government of the Philippines and the Office of Strategic Services, sat



Brigadier General Carlos Romulo, head of the Philippine delegation to the San Francisco Conference; Captain David C. Griffin, USMCR, who filmed and narrated the production; and a number of other distinguished military and naval persons. Later, at an informal reception at Hotel Astor, those in attendance had opportunity to talk with these officials, who feel that the film should be evidence enough to hang Hirohito.

From a great footage of film, enough for only twenty minutes' running time has been selected—but that little, with its emphasis upon Japanese wanton destruction and brute savagery, powerfully impressed all. At the same time those present obtained copies of a confidential booklet of 114 pages, including 39 pictures, accompanied by affidavits, entitled *Report on the Destruction of Manila and Japanese Atrocities*.

In order to spare the most beautiful metropolis of the Orient, General MacArthur, beset by overwhelming forces, declared Manila an open city. Quite to the contrary, the Japanese, at the American re-conquest of the Philippines, deliberately destroyed all that they could and mercilessly killed the citizens. They murdered women and children with fanatic savagery.

All this the twenty-minute film shows in Technicolor. Captain Griffin many times risked his life in filming actual events. Such a presentation indicts the Emperor of Japan. It brings the nature of war in the East starkly before us. Through this series of documentary scenes we see Manila as it once was, a queen-city of the Pacific, with noble buildings devoted to education and religion; then we see the destruction and rapine. We wit-

ness street and hospital scenes that show the agony that the Japanese inflict upon non-combatants, the helpless, the old and the young.

If the American people are to take steps to prevent future horrors of the same kind they should see this, and similar authentic pictures, in order to realize to the full the task that lies before them.

**CAPTAIN KIDD.** Historical melodrama. Produced by Benedict Bogeaus. United Artists release. Directed by Rowland V. Lee.

Choosing as his subject piracy on the Spanish Main during the reign of William and Mary, Robert N. Lee in an original script provides the audience with a story of mounting suspense and Charles Laughton with a role which one feels he keenly enjoys depicting. He is as masterly as ever as the arch-hypocrite and ruffian who is as big a coward as he is a bully. Laughton makes the most of every bit of irony. He deserves the gratitude of author, producer, and director.

If only Stevenson's practice in *Treasure Island* had been followed and the women left out! It seemed to me that in *Captain Kidd* as soon as the lady appeared the picture cheapened and became stereotyped. Seeing Laughton as ship's captain naturally recalled *Mutiny on the Bounty*, which was a more original character study and had a more thought-provoking treatment of its theme.

CAROLYN HARROW

**ANCHORS AWEIGH.** Spectacular musical comedy. In Technicolor. MGM. Produced by Joe Pasternak. George Sidney, Director. Highly recommended.

Of special interest to students of photoplay appreciation are the rhythmic elements of *Anchors Aweigh*. Gene Kelly, given scope by Producer Pasternak and careful handling by Direc-

tor Sidney, does an inspired job of dancing. It is the last word in precision of timing and lustiness of spirit. Gene runs the gamut of versatility, excellent in almost every type of rhythmic movement. With Frank Sinatra as a foil, Kelly is the personification of the American spirit. Fred Quimby's cartoon department at the MGM studio has added an element of delightful fantasy to the film. A cartoon-and-live-action sequence, in which Kelly's dancing partner is an animated mouse, out-Disneys Disney. Kelly also shares a dance with little Sharon McManus, as a miniature senorita. The singing of Kathryn Grayson is beautifully recorded. Her dancing with Kelly is alternately intimate and spectacular. Jose Iturbi contributes musical elements that will please music lovers everywhere. Here is an escape picture *par excellence*. It will pack up your troubles in that old kit bag.

W. L.

**LOVE LETTERS.** Romantic, psychological drama. Paramount. Hal Wallis production, directed by William Dieterle, from the novel by Chris Massie. Screen play by Ayn Rand. Photography by Lee Garmes.

If you are willing to accept the *story*—a Cyranovated version of the old Rostand theme—this will prove a moving and beautiful picture. You will follow with tense absorption the consequences of love-letter writing by proxy; the amnesia victim's slow and perilous recovery of memory; and—as in Chris Massie's novel—the rapid revelations leading to the happy ending. Lee Garmes's photography is particularly effective, though the sets are often needlessly artificial. You may begin soon to tire of Joseph Cotten's unmodulated voice and Jennifer Jones's saucer-eyed innocence.

M. M. NAGELBERG

### As to "A Bell for Adano"

Those who have been complaining that for the past year American movies have been of an inferior quality will find the picture version of "A Bell for Adano" a welcome relief. Hollywood has made amends for previous shortcomings by producing this worthy interpretation of that book, considered by many the best novel to come out of the European war.

At the very start, when you see Major Joppollo's car skimming along the mountain road of a vast, beautiful Sicilian panorama, and then nearing the battered walls of the little town he is to take over, you will realize how much more can be shown in a film than in a stage-play. Mass action, showing the whole population of Adano following their American leader, or assembling

under his window, is impossible except on the screen.

Pursuing a comparison of the film and the play, I felt that, fine as the work of Fredric March was on the stage, I preferred John Hodiak's interpretation of the Major. He substituted, for the polish of Mr. March, a certain roughness which seemed more in keeping with the part. Both actors, however, brought out the innate decency of the hero.

There are many laughs in the film. Marcel Dalio strikes the note of high comedy in his constant rush to be obsequious. The Americans use slang that is funny and baffling to the natives.

The scene where Tina is told of the manner of her lover's death, drags a little. It contributes nothing to the story or its message. The picture as a whole

is a fine object-lesson in democracy. CAROLYN HARROW

### As to "Incendary Blonde"

Emily Freeman, a Ph.D. student at Columbia University, says that the appeal of *Incendary Blonde* will be greater to older people than to students. She was unable to follow the many allusions and jokes that were obviously current in Texas Guinan's day and that seemed to be very interesting to older people in the preview audience. Miss Freeman felt that Betty Hutton was progressing from a cute jitterbug into a serious dramatic actress. Her performance was the outstanding element of the film. The screen play was weak because it was overcrowded with episodes, Miss Freeman felt. The screen writer should have done a better job of selection and simplification.

## What Ernie Pyle Himself Thought of the Screen Version of His "Story of G. I. Joe"

The late Ernie Pyle, on February 15, 1945, just before he left for the South Pacific, devoted one of his columns to "the movie which is partly based on these columns from the war fronts over the last two years." Following are excerpts:

It is a movie about the infantry. There isn't much of a story to it, and there's no conventional love interest running through it.

\* \* \*

The soldiers all grew beards, and although they got awfully itchy, the boys said the girls in Hollywood sure do go for a soft, flossy beard. The only tragedy was when one soldier's beard caught fire one day and he got pretty badly burned. I don't know

whether he got a Purple Heart for that or not.

The six main soldier characters in the picture were played by professional actors. But the run-of-the-mill soldiers were played by real soldiers. As was expected, a couple of the real soldiers turned out to be finds as actors.

\* \* \*

I spent a week in Hollywood nosing into the picture in October, another week in December, and Hollywood people were dropping off every plane, train, and stage coach that passed through Albuquerque all the time I was home.

We had Hollywood writers, directors, actors, producers, photographers and research experts by the dozen at our house. The only thing Hollywood didn't send over to Albuquerque in

search of enlightenment and advice was beautiful girls, and I guess they don't need advice.

I still don't know whether it will be a good picture or not, but I think it will. Certainly there are some magnificent scenes in it, and certainly it pulls no punches in showing the mud and misery and fear of an infantryman's life.

\* \* \*

They have worked a year and a half on it, and spent over a million dollars. They've slaved to avoid Hollywooding it. They've sought, and listened to, advice from men who know what war is.

They've had at least one veteran war correspondent there all the time. The Army has kept never less than three overseas veterans of combat out there constantly. As I left Hollywood,





Burgess Meredith and Ernie Pyle during the filming of "The Story of G.I. Joe."

one of these veterans said, "I think it's going to be a good picture. At least I think it will be the most authentic war picture ever made."

My own part in it is very minor, as it should be, for this is a picture about the infantry, not about me. My part is played by Capt. Burgess Meredith.

The makeup men shaved his head and wrinkled his face and made him up so well that he's even uglier than I am, poor fellow.

The picture was directed by Wild Bill Wellman, one of Hollywood's top men. Wellman is a picturesque director, wild with enthusiasm, and everything he sees is either the greatest thing he ever saw in his life or the worst thing.

The picture was produced by Lester Cowan, an independent, through United Artists. If it's a lousy picture, poor Lester will have to face the wrath of about two million irate soldiers. If it isn't a lousy picture, then he can float on air for years.

An almost anonymous person whose

hand bore strongly on the picture is an old Indiana school friend of mine named Paige Cavanaugh. Being one of my closest friends, he quit whatever he was doing last spring and went to work for Lester Cowan, largely to insure, as Lester puts it, that "Cowan didn't louse Pyle up."

The theater manager in Dana has volunteered to let my father and Aunt Mary in free on opening night. They think that's sure mighty nice, and they'll probably take him up on it.

#### New Coronet Slidefilms

The 1945-46 series of slidefilms (or filmstrips) made from Picture Stories in *Coronet* Magazine is announced by the Society for Visual Education. The series includes eight slidefilms, one each month from October, 1945, through May, 1946. Each slidefilm is accompanied by a reprint of the Picture Story in

*Coronet*, which serves as a teacher's manual. The slidefilms become the permanent property of those who receive them.

The October Picture Story is *The Liberated*, a story of people who have been freed all over the world. It will be followed in November by *The Storm*, a documentary story of storms. *The German* is the December subject, on the kind of people the Germans were before the war and what we may expect of them now.

SVE also announces new slidefilms on Aviation (for lower grades), on *Air Transportation Jobs for You*, on *National Parks*, and on *Penmanship*. Write for the complete new SVE Picturol Catalog, Dept. FRG, 100 East Ohio St., Chicago 11.



# BEHIND THE SCREEN CREDITS

BY HELEN COLTON

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One of the most painstaking jobs in the picture business is the designing of screen clothes. Most new movie personalities are sold to the public on their appearance, not their acting ability, so you can see how important a screen wardrobe can be to Gertie Glamour, who has to look simply "out of this world" to get sighs and fan mail from an admiring public.

In all Hollywood, there are only about a dozen or so top clothes designers, people who actually get their names on the screen. Theirs is a rather exclusive, small circle into which admittance is gained only by resignation of one of its members. But working under this select few are about 25 or 30 people who are known as Associate Designers, among whom are undoubtedly the Irenes, Vera Wests, Edith Heads, Travis Bantons, Adrians, and Edward Stevensons of the future.

One of these people is Eleanor Behm, an outstanding young designer, who came to Hollywood from New York five years ago to design for the screen. Like most other young people who come here from various parts of the country, seeking jobs of one sort or another, Eleanor didn't know a soul in Hollywood.

Letters to costume companies—"make them brief and to the point," she advises—and follow-up phone calls got her an appointment with a man at Western Costume Company. No opening there, but it got her an introduction to Edward Stevenson, head designer at RKO, who recommended her to Vera West



Eleanor Behm

at Universal. There, she went to work as a sketch artist.

The job of sketch artist exists because many designers, whose ideas are wonderful, can't draw even as well as a kindergarten doodler. So they give their ideas orally to a sketcher who interprets those ideas on paper on an actual figure.

While there aren't many such jobs, since each designer needs only one sketch artist, and some designers do their own sketching, it's about the best way to break into fashion designing. The artist is in close touch with everything that goes on in the designing department. Several of today's head designers, like Ed-die Stevenson of RKO and Edith Head of Paramount, worked their way up from sketching.

After a year, Eleanor Behm, who had sold fashion designs to wholesale dress manufacturers, to department stores, and to syndicated fashion columns in New York, felt she had served enough

of an apprenticeship and knew enough about the business to strike out on her own.

Since then, she has worked as a free-lance designer for MGM, RKO, Universal, Arnold Pressburger, Fritz Lang, and Andrew Stone productions. Right now she's doing a big Technicolor picture, "Concerto," for Frank Borzage (Republic). Her agent, Joe Berger, who keeps in touch with the requirements at various studios, tells her where there may be an opening and arranges an interview for her with the head designer or producer. Or she may learn of an opening herself and follow it up.

When calling for an interview, Eleanor takes along sketches of her work, of course. She usually shows some modern clothes, including daytime dresses, suits, and evening gowns, perhaps two or three of each. Since she happens also to be good at historical and musical costumes, she includes some of those, too.

However, not all designers are good at all types of clothes. Some are known for modern clothes, others for historical or musical costumes. "If you don't do all three well," Eleanor advises, "take along samples only of things you can do well. A lot of mediocre designs can spoil the impression of two or three good ones."

There are two rules she stresses in relation to the interview. "First, your own appearance. Be an advertisement for the kind of work you do," she says. "If the designer thinks you look well-groomed and smart, naturally, he gets the idea you can make his stars look that way, too."



Second, and this is a very valuable tip: "Study current pictures. Stay away from subjects the studio has been turning out recently. If the designer has just been through a spate of pictures set in the period of 1849, she's probably bored with hoops and bustles. You can't blame her. Show her something from an entirely different period; or don't show her historical things at all."

Let's say you've had your interview and have landed a job, either as the head designer in full charge of a picture being made by an independent company, or as assistant to the head designer at one of the big studios. Here's your schedule.

The head of the wardrobe department gets the final shooting script and goes through it, scene by scene, recording the kind of outfit needed in each one. This is called a "costume breakdown." You get the breakdown, and start consultations with the producer, the cameraman, and the star who will wear your designs.

What have cameramen got to do with it? A great deal, actually. Some cameramen don't like white, especially near the face. "It washes out all color," they say, and will request that something which is to come out white on the screen actually be light blue or pink or off-white, to give a softer effect. Other cameramen like white because they feel it highlights the face. To get black on the screen, some "lensers" prefer navy blue; others want pure black, which is a bit harsher. Certain cameramen, like some actresses and designers, have phobias against certain colors. Eleanor, for instance, dislikes doing anything in dark red. Green is supposed to be an unlucky color in show bus-

iness, and it is rarely used.

Assembling all the ideas that have been bandied about, you make two or three sketches for each costume, keeping in mind your star's figure and the kind of character she's playing. Does she have long or short legs, wide or narrow shoulders, a large or small waistline? Do you have to hide a long, thin neck, fat arms, heavy legs? Is she playing a naive country maiden or a chic young New York executive or a Russian peasant?

Satisfying all these people, all these requirements, and yourself, too, isn't easy. Pretend, perhaps, that a lady you know is an actress playing the queen of a mythical kingdom. Can you design a costume that would hide her figure faults, not duplicate the garments worn by the queen of any real, identifiable kingdom, and still give her a realistic, queenly look?

If it's a color picture you're doing, your sketches are in the same colors as the finished gowns will be. If it's a black-and-white film, your sketches are in black and white.

Your first sketches are finished. Then come further consultations, more sketches, a bow taken off here or added there, a rounded neckline becomes a square neckline, and so on. Finally your designs have been okayed by everyone concerned and now are ready to be made up into the materials you've agreed on for them.

Here's where the shopper comes in. With your requirements in mind, she shops the local stores, textile companies, and costume companies, in search of what you need. An efficient, ingenious shopper can be of great help, because she'll go out of her way to dig up just the right cloth, like a strip of silver lame

to make a collar on a black velvet dinner dress; or to find unique things like star-shaped, rather than the usual round, rhinestones or sequins, that will give distinction to an otherwise ordinary frock.

If your picture has a high budget, you can afford to have the costumes made up first in muslin to test their fit and style on the wearer. Once the final costume is made up, you can also afford to make a screen test of it, to see how it'll photograph.

Every studio has figure dummies for its stars. This saves lots of time in fittings. The last fitting is usually on the star, and everyone who has any say about costumes is on hand for the final once-over. A last-minute tuck, dart, and stitch, and it's ready for the screen, a month to six weeks from the day it was just a gleam in your mind.

Supporting players and extras are costumed from the huge stocks of wearing apparel every studio has on hand. This includes gowns, historical and musical costumes, shoes, hats, purses, gloves, handkerchiefs, costume jewelry, hosiery, skirts, blouses; tennis, swimming, riding, sleeping outfits, etc. All actresses, including the stars, provide their own underthings. Everything else comes from "wardrobe."

Male actors, if they are appearing in modern pictures, wear their own suits. If the film is a historical subject, the male costumes come either from the studio wardrobe department or from one of the several costume companies in Hollywood.

In the light of what she has learned from her five years in Hollywood, Eleanor urges the would-be designer to attend a school of fashion design, not only to learn about fashion de-

sign itself, but also to learn about sewing and pattern-making. The ideal educational background, she thinks, would consist of a couple of years of fashion schooling, a year or two of training in commercial art, and a year or two of pure art. "Attractive, natural figures, sketched in correct proportions, help tremendously in 'selling' the costumes you put on them," she says.

She also urges those who

would design to study their *history*. "Understanding why certain types of costumes were popular at various times in different countries is a requisite of fashion work," she insists.

"For instance," she explains, "nowadays, the comparative freedom of women's clothes is a manifestation of our stage of civilization. Just as women have attained more freedom, so have their clothes.

"In the days of King Arthur,

men wore armor for a very good reason—to protect themselves from the thrust of a sword. As swords disappeared from daily life, so did the armored clothing. Visored working caps came into existence with the machine age, to protect workers from dust and scraps that might fly off a machine in motion.

"By all means, study your history books if you want to be a costume designer for the movies!"

## Kathleen Norris on the Battle of Soap Opera

Kathleen Norris, author of 70 novels and 200 short stories, not to mention many other writings, is now turning out five soap operas a week, Monday through Friday, for the CBS morning serial, *A Woman's Life*, based on experiences in her own life. Prolific Mrs. Norris is finding it no trouble at all to write 260 radio playlets a year. She finds her fan mail "highly stimulating and somewhat terrifying." In the following letter to the editor of the GUIDE, Mrs. Norris comments on the soap-opera battle, on the difference between radio-writing and fiction-writing, and on her reaction to her new work:



Kathleen Norris

Dear Dr. Lewin:

I am a newcomer to the mysteries of soap opera, but I've found myself deeply interested in the little controversy that has been going on about it. I've been doing scripts for "*A Woman's Life*" only since April, but already I've learned some of the reasons that make this sort of work different from magazine-serial and novel writing, and when I say with all humility that I hope in time I can master it, it is with recognition of a new art, and I believe a very important one.

In magazine and novel stories, one

takes a chance on the reader's fancy; perhaps misses the point, disappoints an ardent fan. In radio the fans leave you in no doubt. "You keep Barbara straight!" said more than forty letters last week. I find this highly stimulating and somewhat terrifying. I will keep Barbara straight. In a novel she might have wandered far from paths of safety—not on the radio. It touches me that listeners take these stories seriously; it seems to me a great advantage that they do not wait for the leisure moment when they may pick up a book—to some of those listeners that moment never comes!—but that I come to them instead. If as an older woman I have learned hard lessons, I can put those lessons into serial radio-story form, and perhaps reach some girl who is doubtful, or worried about the same problem. And if some day a busy, tired woman glances at the clock and thinks with pleasure, "in a few minutes '*A Woman's Life*' will come on," I will have my reward.

Because the much-abused "soaps" have not always lived up to their unlimited possibilities for influence and good is not a reason why they may not do so.

Best regards—

Cordially,

KATHLEEN NORRIS

Palo Alto, California  
June 2, 1945

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# USING RECORDINGS IN THE SOCIAL STUDIES CLASSROOM

Reprinted from "The Civic Leader," a publication of the Civic Education Service, Washington, D. C., April 23, 1945.

BY WILBUR F. MURRA

Has the voice of President Roosevelt ever been heard in your classroom? The voices of Presidents McKinley and Wilson? Of Prime Minister Winston Churchill and Madame Chiang Kai-shek? Of William Ewart Gladstone, William Jennings Bryan, and Florence Nightingale? All these are possible—on easily obtainable, inexpensive recordings.

For that matter, have you ever used any recordings as planned aids to teaching? Some of you have, but most of you haven't. I am among those who haven't, so I cannot speak from experience. But, from what I have learned since, I wish I had known more about the educational potentialities of auditory aids when I was a classroom teacher between 1931 and 1940. To be sure, there were far fewer recordings available at that time than there are now, and phonographs or other playback machines were less frequently found in school buildings then than now.

What is now available, however, is slight indeed compared with what we can expect to have after this year. Ten years



Wilbur F. Murra, Editor of "The Civic Leader"

from now teaching without the use of recordings will be as rare—and as outmoded—as teaching without films is today.

I urge you to get acquainted with this relatively new educational tool now—not only that you can thereby enrich your 1946 instruction, but also as a first step toward preparing yourself for mastery of a teaching technique that circumstances will eventually compel you to learn anyhow.

Don't think of recordings merely as a substitute for, or variation on, listening to radio broadcasts. Radio listening is an important means of learning, and some kinds of recordings—in some of their uses—are closely related to it. But radio education as such is a different story, and we are not attempting to deal with it in this

article.

Don't judge the value of using recordings simply by comparing it with reading material or teacher telling or student dramatization or seeing and hearing a sound film. Each technique has its distinctive advantage, and all should be used.

A recording may be played in whole or in part to start discussion or to illustrate a social or economic concept or to make vivid a historical personage or event. It can convey information, and for purposes of intensive study it can be played and re-played. Recordings can be used to teach, and test, student ability to listen critically. (Ten specific classroom uses of recordings are enumerated on pp. 7-9 of the New York University Catalogue of Selected Educational Recordings, cited below.)

Recordings are of two main types: 78 r.p.m. and 33⅓ r.p.m. The latter are sometimes called "transcriptions" to differentiate them from the former; but this distinction in terminology is not universally followed.

The ordinary phonograph record rotates at 78 revolutions per minute and comes in sizes varying from 6 to 12 inches in diameter. Transcriptions, which rotate at a speed of 33⅓ revolutions per minute, are usually 16 inches in diameter but they also come in 12-inch size. A half-hour program can be carried on the two sides of a single 16-inch, 33⅓ r.p.m. disc, while the

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Wilbur F. Murra, Editor of the Civic Leader, taught high school in Minnesota, 1932-35; was instructor in education at Harvard University, 1937-39; and was executive secretary of the National Council for the Social Studies, 1940-43. He has a bachelor's degree from the University of Minnesota and a master's degree from Harvard.

same program recorded at 78 r.p.m. requires six surfaces—both sides of each of three 12-inch discs.

The 33 $\frac{1}{3}$  r.p.m. transcription is increasing in relative popularity and appears destined to monopolize the field in years to come. For it has three advantages over the ordinary phonograph record: (1) it requires fewer program breaks for record-changing; (2) it is more economical because fewer discs need to be purchased for a program of any given length; and (3) it gives a smoother reproduction of sound. However, the 78 r.p.m. record has one practical advantage at present; equipment for playing it is much more widely available. But this advantage is bound to diminish after this year, when greatly increased numbers of 33 $\frac{1}{3}$  r.p.m. playbacks will be purchased by schools. Only about 6,000 of them are now in school use throughout the country. New purchases were almost impossible because the armed services needed virtually the total output of new machines.

It should be clearly understood that special playback equipment is essential in order to use 33 $\frac{1}{3}$  r.p.m. recordings, which cannot be played on ordinary phonographs. On the other hand, 33 $\frac{1}{3}$  r.p.m. playbacks can be used for playing either type of disc.

To give you some idea of the different types of recorded programs which you may buy, borrow, or rent for use in your social-studies classroom, we shall cite a few representative ones

available from some of the principal distributors of educational recordings.

#### U. S. OFFICE OF EDUCATION

The work of the United States Office of Education in the field of educational recordings was an outgrowth of its interest in radio education. In 1938, in collaboration with the Federal Radio Education Committee, the office established the Educational Radio Script and Transcription Exchange.

Decision to promote production and school use of transcriptions resulted from the experience of workers in radio education who recognized two limitations of classroom listening to radio broadcasts: (1) inconvenience, and often impossibility, of rearranging the class schedule every time a radio program was to be used, and (2) impossibility of teachers' pre-audit of radio broadcasts.

During 1938-39 twenty-four programs in the "Americans All—Immigrants All" series were broadcast by the Columbia Broadcasting System under auspices of the U. S. Office of Education. Recordings of all twenty-four programs were offered for sale to schools by the Transcription Exchange. For each of these programs recordings of both the 78-r.p.m. and 33 $\frac{1}{3}$ -r.p.m. types were made. School purchases were unexpectedly large from the first, and hundreds of new pressings have had to be made to keep up with the demand.

Following that initial venture, two changes in policy have governed the work of the Exchange. New programs are offered on a free loan basis, though some are also available for purchase. And only 33 $\frac{1}{3}$ -r.p.m. transcriptions are now handled (with the single excep-

tion of the 78-r.p.m. discs of the original Americans All series).

Americans All—Immigrants All consists of twenty-four 30-minute programs presenting the story of the contributions which those who have immigrated to this country have made to the social, economic, and political development of the United States. The scripts were written by Gilbert Seldes. For 33 $\frac{1}{3}$ -r.p.m. equipment, each program is complete on one 16-inch disc, recorded on both sides; price, \$3.75. For playing on an ordinary phonograph, each program requires a set of three 12-inch, 78-r.p.m., double-faced records; price \$4.75 per set.\* Titles of some of the individual programs in this series are: Our Hispanic Heritage, The Negro in the United States, Irish in the United States, Closing Frontiers, Contributions in Industry, A New England Town, and Grand Finale.

Unlike the foregoing, the following are available only in the form of 33 $\frac{1}{3}$ -r.p.m. transcriptions and should be borrowed only by schools having suitable playback equipment. Each may be borrowed on free loan; in addition, some may be purchased, in which cases the price is given.

Freedom's People is a series of eight 30-minute programs dramatizing the Negro's contributions to American life. The first program deals with contributions to music, the second with science and discovery, the third with sports, and so on. (\$1.50 per program copy).

The Saga of the Forest and America's Vanishing Soils, two conservation programs on opposite sides of the same disc. Each program, 15 minutes.

\* The "Americans All—Immigrants All" programs in standard phonograph-record edition are also available, at the same price, from the Linguaphone Institute, 30 Rockefeller Plaza, New York 20, N. Y.



The Challenge and Way of Life, two 15-minute programs on opposite sides of the same disc, presenting the issue of democracy versus totalitarianism.

President Franklin Delano Roosevelt's War Messages to Congress, the President's messages of December 8 and 11, 1941, exactly as they were delivered; combined on the one side of one disc.

The Black Market and The Nazi Occupation of Norway, two 15-minute programs on opposite sides of the same disc.

Madame Chiang Kai-shek's Address Before Congress, a recording of the 22-minute address of February 18, 1943, exactly as it was delivered.

Wendell Willkie's Report on His United Nations Tour. Mr. Willkie's broadcast of October 26, 1942.

We Hold These Truths. A stirring one-hour program which was originally broadcast over the major networks on December 15, 1941, in commemoration of the 150th anniversary of the adoption of the Bill of Rights of the Federal Constitution. The script, written by Norman Corwin, features Lt. James Stewart, Leopold Stokowski, and other top-ranking artists and musicians. The program closes with a message by President Roosevelt. Complete on two 16-inch transcriptions, each recorded on both sides. (\$2.50 per program copy.)

Teachers who have access to 33 $\frac{1}{3}$  r.p.m. playback equipment will probably want to borrow one or more of the programs here listed. If so, send your requests to The Educational Radio Script and Transcription Ex-

tion, Washington 25, D. C. Each program may be borrowed for two weeks at a time, and not more than four programs may be borrowed by one teacher at any one time. There is no charge, but the borrower is obligated to pay for any damage that may occur to a recording while it is in his care and he must also pay return shipping costs.

If you are a prospective user of 33 $\frac{1}{3}$  r.p.m. recordings, write to the Transcription Exchange (address above) and ask for a free copy of their complete catalog.

#### N.Y.U. FILM LIBRARY

By a wide margin, the largest two distributors of educational recordings are the U. S. Office of Education and the Recordings Division of the New York University Film Library. The latter agency has more than one thousand recordings available for sale (and it also has a few for rent). Most of them are playable on an ordinary phonograph (78 r.p.m.), but a very large number are of the 33 $\frac{1}{3}$ -r.p.m. variety. Here are some samples, with sale price given for each:

As a Man Thinketh, an episode in the history of civil liberties involving a challenge to the Alien and Sedition Acts of 1798. 25 minutes playing time. In two sizes and speeds: three 12-inch records at 78 r.p.m., \$4.50, or one 16-inch record at 33 $\frac{1}{3}$  r.p.m., \$3.50.

Drafting the Constitution, historical dramatization. 18 minutes playing time. Two 12-inch records at 78 r.p.m., \$4.00.

Abraham Lincoln, dramatization of his presidential years, recorded by Raymond Massey and others. 25 minutes. In

two sizes and speeds: three 12-inch records at 78 r.p.m., \$4.50, or one 16-inch record at 33 $\frac{1}{3}$  r.p.m., \$3.50.

For Us the Living—The Gettysburg Address, recorded by Alexander Woollcott. 8 minutes. Two 10-inch records at 78 r.p.m., \$4.50.

America Moves West, historical dramatization, featuring the gold rush, the pony express, the telegraph, and railroad-building. 15 minutes. One 16-inch record at 33 $\frac{1}{3}$  r.p.m., \$5.15.

The Sound of History—Then Came War, the story of the "long armistice," from November 11, 1918, to September 1, 1939, narrated by Elmer Davis. 25 minutes. Three 12-inch records at 78 r.p.m., \$6.50.

Growth of Democracy, a series of twenty episodes from Magna Carta to the U. S. Constitution. One hour and forty minutes playing time. Ten 12-inch records at 78 r.p.m., \$25.00 per set, \$2.75 per record.

America Was Promises, written and narrated by Archibald MacLeish. 18 minutes. Two 12-inch records at 78 r.p.m., \$4.71.

Cooperatives, presenting arguments for and against consumer cooperatives. 15 minutes. In two sizes and speeds: two 12-inch records at 78 r.p.m., \$4.50, or one 16-inch record at 33 $\frac{1}{3}$  r.p.m., \$3.50.

New Jobs for a New Era, post-war employment opportunities projected. 15 minutes. One 16-inch record at 33 $\frac{1}{3}$  r.p.m., \$3.75.

The Challenge of the Four Freedoms, a broadcast of the University of Chicago Round Table. 30 minutes. In two sizes and speeds: three 12-inch rec-

ords at 78 r.p.m., \$4.75, or one 16-inch record at 33 $\frac{1}{3}$  r.p.m., \$3.75.

Voices from History, a series of recordings of the actual voices of eminent historical figures, each speaking in the context of his time. There is a separate 4-minute, 78 r.p.m. record of each of the following persons: Florence Nightingale, William E. Gladstone, Theodore Roosevelt, P. T. Barnum, William Jennings Bryan, Woodrow Wilson, and others. Each, \$2.00.

For purchase of any of these recordings or for a free copy of the excellent Catalog of Selected Educational Recordings, write to Miss Emilie L. Haley, Executive Secretary, Recordings Division, New York University Film Library, Washington Square, New York 3, N. Y.

#### U. S. RECORDING COMPANY

The United States Recording Company is a private organization that for many years has been engaged in making and repairing recording and playback equipment. It has also specialized in producing made-to-order recordings of radio broadcasts from all major networks.

If you hear any particular speech or discussion broadcast over a nation-wide radio hook-up, and if you would like to have a recording of it for classroom presentation, the chances are that you can obtain a made-to-order disc or set of discs containing that program if you write to the U. S. Recording Company (address below). Rates for made-to-order recordings of this sort are \$5 for 15 minutes at 33 $\frac{1}{3}$  r.p.m. or \$4 for 8 $\frac{1}{2}$  minutes at 78 r.p.m.

Just a short time ago this company entered the educational field by beginning produc-

tion of a series of educational recordings, especially prepared for classroom use and not previously heard over the radio. The first number in this series—on Compulsory Military Training (33 $\frac{1}{3}$  r.p.m., 30 min., \$5)—was reviewed in the March 12 issue of *The Civic Leader*. Another one—on Pan-American Day and Return to Manila (33 $\frac{1}{3}$  r.p.m., 30 min., \$5)—was similarly reviewed some months ago. In addition, two others are now available :

Surplus War Properties, a discussion by David L. Podell, general counsel, Smaller War Plants Corporation, Albert H. Hall, director, National Institute for Governmental Purchasing, and Walter Morrow, president, American Retail Federation. 33 $\frac{1}{3}$  r.p.m., one double-faced, 16-inch transcription, 30 min., \$5.00.

Postwar Global Air Transport, a discussion by S. Ralph Cohen and William Kroger, editors of *National Aeronautics*. 78 r.p.m., one double-faced 12-inch record, 8 $\frac{1}{2}$  min., \$2.25.

The USRC has been making plans for an educational-record-of-the-month arrangement for the 1945-46 school year, whereby a school could subscribe for a ten-month service for \$15. Each subscriber would then be assured of receiving each month a new record (78 r.p.m., 8 $\frac{1}{2}$  min.) on a timely topic chosen by a committee of educators. Inquiries and suggestions concerning this projected service are especially invited by Harry J. Penn, educational director, United States Recording Company, 1121 Vermont Avenue, Washington 5, D. C.

#### JUNIOR LEAGUES

Thirteen books for children

and young people—fiction with substantial social-studies content—have been very skillfully adapted and transcribed on 33 $\frac{1}{3}$  r.p.m. recordings by the Association of Junior Leagues of America, Inc., Waldorf-Astoria Hotel, New York 22, N. Y. The series is obtainable only as a whole at a cost of \$35 for classroom use (a higher price is charged if the transcriptions are to be broadcast on local radio stations). Included among the books in the series are: *Struggle Is Our Brother*, by Gregor Felsen; *When the Typhoon Blows*, by Elizabeth Lewis; *The Singing Tree*, by Kate Seredy; *On the Dark of the Moon*, by Don Lang; and *In Clean Hay*, by Eric Kelly.

The last-named of these recordings (*In Clean Hay*, a story of Christmas in Poland) is the only one of the series separately obtainable in a 78-r.p.m. edition—the set of two such double-faced records costing \$2.65.

#### INSTITUTE OF ORAL AND VISUAL EDUCATION

An extensive collection of 15-minute programs on American history and the ideals of American democracy is maintained by the Institute of Oral and Visual Education, 101 Park Avenue, New York 17, N. Y. All programs are recorded on 33 $\frac{1}{3}$  transcriptions, two to a disc. They may be borrowed by schools without charge. The total collection is devoted to the theme, "Lest We Forget," consisting of seven series with 26 programs (13 discs) in each. Some of the series titles are: *Our Constitution*, *Democracy Is Our Way of Life*, *A Better World for Youth*, *America Determines Her Destiny*, and *Eternal Vigilance Is the Price of Liberty*. For full information, write to the Institute at



the address given above.

#### NATIONAL BROADCASTING COMPANY

The National Broadcasting Company has given a great deal of attention to the matter of educational recordings, and it is expected to undertake extensive activity in this field after this year. At present it is not originating any new programs exclusively for classroom use; but it has made duplicate pressings at 33 $\frac{1}{3}$  r.p.m.) of a number of transcriptions of its radio broadcasts and these may be purchased by schools. For full information, write to the Recordings Division, National Broadcasting Company, New York 20, N. Y.

#### "BUILDING THE PEACE" SERIES

The radio series on "Our Foreign Policy," sponsored by the U. S. Department of State and recently heard at weekly intervals is now available in recordings (33 $\frac{1}{3}$  r.p.m. discs only) which can be purchased from the National Broadcasting Company or borrowed free, from the Script and Transcription Exchange of the U. S. Office of Education (Washington 25, D. C.)

#### REFERENCES ON RECORDINGS

A considerable amount of very helpful material on selection and use of educational recordings is to be found in the front pages of each of the two free catalogs—of the U. S. Office of Education's Transcription Exchange and of the N. Y. U. Film Library's Recordings Division—which we have cited above. In addition, here are two other publications which you may wish to purchase:

Recordings for School Use: A Catalog of Appraisals, by J. Robert Miles, 1942. 250

pages. World Book Company, Yonkers, N. Y. \$1.00.

Recordings for Classroom and Discussion Groups: A Study Guide. Recordings Division, New York University Film Library, Washington Square, New York 3, N. Y. 15 cents.

#### School Sound Systems

The important place which school sound systems hold in the field of audio-visual education is comprehensively described in a 28-page free manual of information published by the Educational Department of the RCA Victor Division, Radio Corporation of America, Camden, N. J. The new publication, titled "School Sound Systems" reveals how sound systems are being utilized in elementary, junior, and senior high schools, as presented in articles by experienced educators in these fields.

The use of sound systems in elementary school units in Chicago suburban areas is cogently presented by Emmet Morris, Principal of the Irving School of Maywood, Illinois, in a paper which stresses the saving of administrative and student time through the use of two-way communications facilities provided by the sound system. Other points covered include the educational value of effective radio listening in classrooms, and the entertainment appeal of school broadcasting.


Specific applications of the sound system in the home-room organization of a junior high school, a social science department, an English department, an auditorium, a school cafeteria, and a music department are set forth in an article contributed by R. C. Johnson, Principal of the Central Junior High School, Kansas City, Kansas. From four years of experi-

ence with the school sound system, Mr. Johnson deals at some length with the advantages of a central broadcasting system over the written bulletin plan, and the "educational good" derived from sound facilities in the junior high school.

Twenty-four practical ways in which the sound system has been used in the Haldane Central High School, Cold Spring, N. Y., during the past five years are described by William J. Hageny, Supervising Principal. As an example of the application of the system, Mr. Hageny speaks of American Education Week stage presentations which, he says, "can be made far more effective by using the public address system, motion pictures, sound effect record stereopticon machine and stage technics welded into a program pattern of the 'living newspaper' style."

A list of Audio-Visual Aids which RCA Victor will make available to the educational field is included in the new booklet. These cover sound products, broadcast equipment including FM, AM, and television transmitters, FM and AM radio receivers, phonographs, television receivers, laboratory equipment such as the RCA Electron Microscope, and electron tubes. Also included are Victor records, which are now available for use in music, speech and drama, social studies, and foreign languages.

A 48-page brochure of interest to teachers of science, English and social studies, as well as directors of audio-visual education, is *RCA: What It Is and What It Does*. This answers many questions that are often asked. It is handsomely illustrated and carries a complete index. Write to RCA at Camden, N. J., for it.



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You are doing an excellent constructive job in your film analysis. It should encourage Hollywood to do more work that has constructive educational value.  
H. V. KALTENBORN  
Brooklyn, N. Y.

I must tell you how impressed I am by the GUIDE. The contents are extremely interesting. Congratulations.  
JESSE GRUMETTE  
Brooklyn, N. Y.

As far as school librarians are concerned, movie magazines (like comic pulps) are taboo. This one, however, is different, and that is why Mrs. Trevillian has just taken a subscription.  
BEAR TRACKS  
Phoenix, Ariz., Junior College

Miss Healy's copy of the GUIDE just came across my desk. It is fine! . . . Again I am reminded by its excellence that I cannot afford to miss another number. I am enclosing a check for \$3.50 for a 2-year subscription.  
GEORGE R. RANKIN  
Milwaukee, Wis.

I want to tell you how much benefit the Aughinbaugh articles are to us. Nowadays we are training new personnel, and we appreciate the answers Mr. Aughinbaugh gives to our mutual questions. His tips on handling films are really worth while. I wish these articles were assembled in a form we could send out.  
W. W. ALEXANDER  
Distributor's Group, Atlanta

Just a note of appreciation for Helen Colton's articles in the GUIDE. I enjoy both the style and the content. The fact that she avoids large and vague generalities and emphasizes example and specific detail gives her articles at once a zest that makes them pleasant reading and a concreteness that makes them useful in teaching. I shall look forward to more of her articles.  
CAROL HOVIOUS  
Los Angeles

# FILMS NEW 16mm SOUND from BRITAIN

## AIR PLAN . . . . . 3 reels - 28 minutes

This film shows how the work of the RAF fitted into the overall air strategy of the European war, and how complex and far-seeing planning turned the "blitzkrieg" against its originator.

## BAILEY BRIDGE . . . . . 1 reel - 8 minutes

One of the war's most jealously guarded secrets is revealed in this film on the construction and use of a portable pre-fabricated bridge made of interchangeable parts which keeps rivers from being effective lines of enemy defense.

## DAWN OVER CYRENAICA . . . . . 2 reels - 22 minutes

Cyrenaica, bordering on Egypt and the Mediterranean, was the first section of North Africa to be freed from Italian fascist control. The liberating British armies were followed by British Civil Affairs Officers who introduced modern farming methods in helping the local Arabs raise their standard of living.

## DOMINION STATUS . . . . . 2 reels - 18 minutes

This film explains and demonstrates the meaning of the "dominion status" enjoyed by Canada, Australia, New Zealand, the Union of South Africa, and Ireland, as defined by the Statute of Westminster enacted in 1931, and shows the part played by the Dominions in the war.

## FALL OF GERMANY (Act & Fact #7) . 1 reel - 12 minutes

After the Allies crossed the Rhine, they smashed deep into the heart of Germany, winning surrender from army after army. The heavy pounding of the Air Forces and the daring thrusts of the land armies brought Germany to her knees and heralded the proclamation of V-E Day.

## OPERATION FIDO . . . . . 1 reel - 12 minutes

Fog is the greatest single menace to aircraft. Fog over British airfields became more of a menace than flak over Germany, causing accidents, loss of life, and often the complete cessation of operations. FIDO solved the problem of fog by dispersing it with petroleum burners.

## RHINE LINE (Act & Fact #6) . . . . . 1 reel - 10 minutes

The Allied line-up on the western bank of the Rhine and how the Allied armies broke from their positions, made their spectacular crossings of the Rhine and struck deep into the heart of Germany.

## ROAD TO RUSSIA . . . . . 1 reel - 9 minutes

The story of the southern supply line of the Persia Iraq Command over which British, American and Indian soldiers transported millions of tons of war supplies for delivery to the Russian armies.

## SOLDIER SAILOR . . . . . 6 reels - 52 minutes

Early in the war British merchant ships were armed to defend themselves against aerial and submarine attack. The force of gunners were called D.E.M.S. (Defensively Equipped Merchant Ships) and this film records the kind of work they did.

## STRICKEN PENINSULA . . . . . 2 reels - 16 minutes

Made before the end of the Italian campaign, this film shows scenes of the devastation in Southern Italy and of the slow painful process of reconstruction started with the help of the Allied organizations.

## TIME AND TIDE . . . . . 2 reels - 16 minutes

The important and little known work of the men of the Admiralty Salvage Department is shown as they clear a harbour of wrecked enemy vessels and open it once again to Allied shipping.

## UNRELENTING STRUGGLE . . . . . 2 reels - 18 minutes

Highlights from Churchill's radio speeches to the British people from the beginning of the war to V-E Day against a background of action shots.

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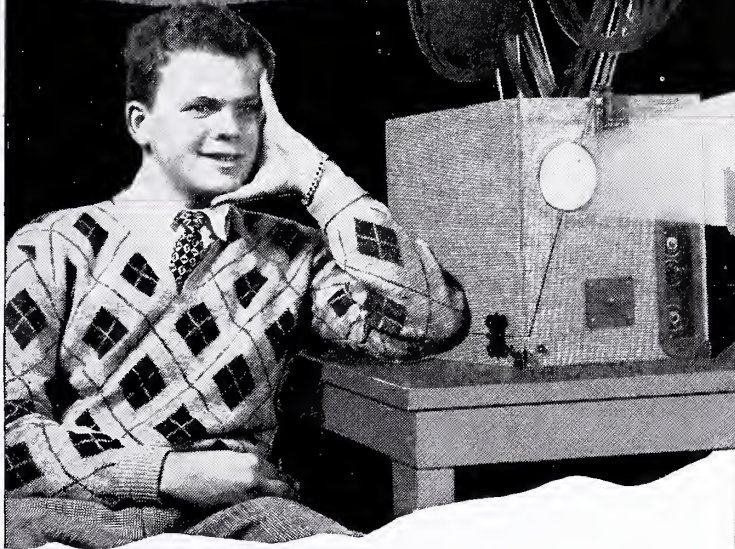
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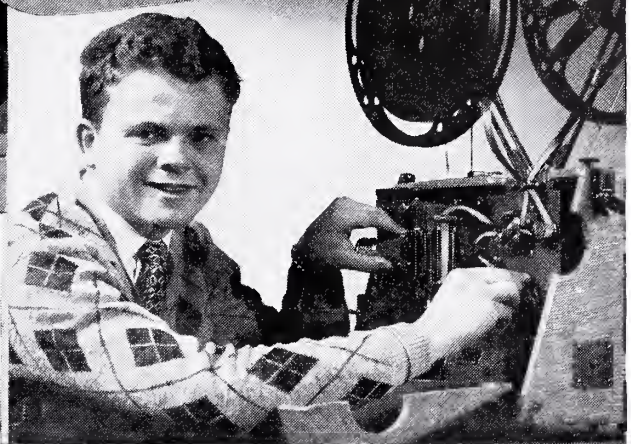


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## Our Democracy Needs Protecting

**D**URING THE NEXT FEW YEARS our American way of life will face hard foes here at home. Clever and able theorists will take full advantage of post-war confusion to widen their plantings of doctrines and ideals alien to our code of freedom. Naturally, they will seek the soil most fertile for such plantings—*young minds.*

You teachers are chosen guides for these young minds; yours the right and privilege to lead them to a clear understanding of the human values of our democracy; and to awaken in them appreciation of its benefits, which “are not given free, but must be earned through work and service,” according to Dr. Francis B. Haas, State Superintendent of Public Instruction, of the State of Pennsylvania.

“A good school is a community organized for learning,” he adds, in a recent statement. “As such, it should match as nearly as possible, the purposes and procedures of a community organized for living. It is for living that we should train youth, and to do this at all adequately we must adapt the course of studies to the needs and responsibilities of citizenship in a community.

“One of the major needs is a means for circulating knowledge of what is being thought and done, not only in the immediate community, but throughout the nation and the world. This function is performed by newspapers and magazines, and

the latter are of special importance, since it is their major function to sift and correlate facts. For use in schools, a magazine such as the *Reader's Digest*, which offers accurate and interesting summaries of significant events and achievements in the social, scientific and economic fields, is of high value. Its worth is increased by its well-edited presentations.

“Democracy offers as its political ideal development of opportunity for the individual. Its benefits are not given free, but must be earned through work and service. Here, again, good magazines aid in the development and use of opportunity by spurring the imagination.”

Pennsylvania, the birth-state of our freedom, was the second state to establish, in 1834, a tax-supported public school system. There, as elsewhere in the nation, public schools have become our first line of defense against the foes of democracy. They have proved their protective power, and so long as they stand for free access to the facts on which knowledge is based, and to all sides of controversial issues, they will continue to bulwark the brand of freedom we want and need.

*The Reader's Digest*



# FILM & RADIO GUIDE

November, 1945  
Vol. XII, No. 2  
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Can Radio Take It?  
Who's Who in Radio Education  
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16mm Exchange Practices  
Behind the Credits  
Biography of a Radio Program  
How to Use Griswold Splicer  
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# FILM AND RADIO GUIDE

EDUCATIONAL & RECREATIONAL GUIDES, Inc.  
172 RENNER AVENUE, NEWARK, NEW JERSEY

VOLUME XII, NUMBER 2

NOVEMBER, 1945

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Statement of the Ownership, Management, Circulation, etc., Required by the Acts of Congress of August 24, 1912, and March 3, 1933, of Film and Radio Guide, published monthly, October to June, at Newark, N. J., for Oct. 1, 1945. State of New Jersey, County of Essex—ss. before me, a notary public in and for the state and county aforesaid, personally appeared William Lewin, who, having been duly sworn according to law, deposes and says that he is the publisher of the Film and Radio Guide and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, to wit: 1. That the names and addresses of the publisher, editor, managing editor, and business manager are: Publisher, William Lewin; Editor, William Lewin; Business Manager, Ruth M. Lewin, 172 Renner Ave., Newark, N. J. 2. That the owner is: Educational and Recreation Guides, Inc., 172 Renner Ave., Newark, N. J. Stockholders: William Lewin, 172 Renner Ave., Newark, N. J., Ruth M. Lewin, 172 Renner Ave., Newark, N. J., Samuel Daniels, 24 Commerce St., New-

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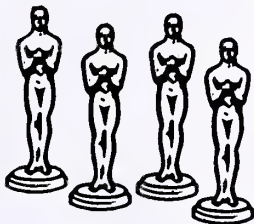
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# FILM AND RADIO GUIDE

WILLIAM LEWIN, EDITOR

November, 1945

Volume XII, No. 2

## CAN RADIO TAKE IT?

BY BOB NICHOLS

Can radio take it? Can the broadcasting industry stand criticism of its commercial policies, given not in the comparative privacy of trade convention or trade paper, but over the air for all the world to hear? Well, radio does take criticism on the "Bob Nichols Radio Parade" over the Western Division of the American Broadcasting (Blue) Network—it takes it and likes it!

During recent months, in addition to presenting its usual stories of radio programs and personalities, the "Radio Parade" has listed seven "signs of the times" in an indictment of over-commercialism in radio; and it has proposed a "Will

"The Radio Parade" is a twenty-station Pacific-Coast American Broadcasting Company Network presentation, Monday through Friday, sponsored by the Fisher Flouring Mills of Seattle. Material from the "Radio Parade" is used by the Armed Forces Radio Service for overseas broadcast.

Bob Nichols has spent twenty years in commercial radio. He was an NBC producer in the days when San Francisco was the origination point of West Coast network programs, and started with Carleton E. Morse, Tom Breneman, Al Pearce, Don McNeil, and many others who are well-known on the air today. During his twenty-three years in radio, Mr. Nichols has been everything from copy boy to station manager. In addition to his Blue Network show, he operates a Seattle Advertising Agency and has two local across-the-board sponsored broadcasts.



Bob Nichols

Hays Office" to be set up by the industry to clean the house of radio. The seven points were:

1. Newspaper criticism of radio over-commercialism.
2. FCC Chairman Paul Porter's warning to radio to clean its own house or Congress would do it for the industry.
3. Congressional proposals that part of radio's profits be siphoned off to pay the cost of increased FCC regulation.
4. The slowly but steadily decreasing radio audience.
5. Sponsors' greed for high listener-survey ratings, which effectively forces producers to seek quick popularity rather than quality in programs.
5. The sale of radio stations for many times their physical-property and good-will value—which means it is the wave length that is being sold.

7. The complete failure of the industry to encourage and aid the development of young talent.

On the April 6 broadcast of the "Radio Parade," I called for a Will Hays Office for radio as a means of forcing radio to accept its public responsibilities. I said, "Radio needs a very tough 'Will Hays' who will enforce his decrees; a man whose authority is given him, not by the government, but by an enlightened radio industry operating not only for better radio, but to save radio as a commercial medium unfettered by government control."

Fear compulsion in sales copy, shouting, circus barking, repetitions, attention-compelling devices, bad taste in selecting types of commercials for particular types of shows, all came under my direct criticism. Neither did I overlook the blatant, transcribed, singing - and - dialogue, station-break commercials.

In making this series of stern indictments of radio's over-commercialism I had the full consent of the American Broadcasting Company. Not once in scores of instances of editorial criticism was any attempt made to censor my scripts. My sponsor—the Fisher Flouring Mills of Seattle—gave full approval, telling me to tell the truth as I saw it.

Public reception of the editorials was enthusiastic. Mail was



**NEVER WAS MENACE MORE DEADLY!**  
*Never Was Fate More Fraught With Danger!*

These were the  
 hunted . . . and this  
 their house of silent  
 terror! The story the  
 headlines didn't dare  
 reveal about the pro-  
 tection of the atomic  
 bomb! A motion picture  
 of astounding suspense and  
 surging excitement!

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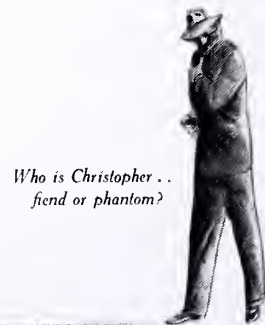
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*Who is Christopher . . .  
 fiend or phantom?*



heavy and it soon became evident that, while listeners were grateful for high-budget commercial shows, they were weary of many commercial practices. Listener after listener wrote

that he either tuned out commercials or had trained his mind not to hear them.

That radio will allow criticism of its source of income is convincing proof that radio at heart

is good. It is growing up, and once through this period of juvenile delinquency, it will become what it once promised to be, one of the truly great gifts of science to mankind.

## WHO'S WHO IN RADIO EDUCATION

### No. 6: Harrison B. Summers

Harrison B. Summers, well-known manager of the Public Service Division of the Blue Network (now the American Broadcasting Company), is a product of the Midwest. He was born at Stanford, Illinois, March 19, 1894. He attended the public schools at Paxton, Illinois, and Wichita, Kansas. In 1917 he received his A. B. degree at Fairmont College (now the University of Wichita); in 1921, his A. M. from the University of Oklahoma; in 1931, his Ph.D. from the University of Missouri, majoring in economics and sociology.

During five years following his college graduation in 1917, Dr. Summers taught in various midwestern high schools. During the next eighteen years (1922-40) he taught in midwestern colleges. His special teaching field was speech, with excursions into journalism, history, and economics. In 1931 Dr. Summers organized one of the first college-credit courses in radio broadcasting at Kansas State College, Manhattan, Kansas. During the next decade (1931-40) he continued his development of courses in broad-



Harrison B. Summers

casting at Kansas State College and served as a member of the college committee which conducted Station K S A C. His activities from 1937 to 1941 included four annual radio-listener surveys in Iowa and Kansas, with single studies in other states. His surveys summarized personal interviews with more than 100,000 families of the Midwest.

In the fall of 1939, Dr. Summers joined the National Broadcasting Company as Director of Public Service Programs, Eastern Division. In February, 1941, he was appointed to his present position, where he has

general supervision over educational, cultural, and religious programs of the Blue Network. His publications have blazed new trails in the study of listener attitudes and the analysis of problems in radio. Dr. Summers is widely consulted by school and college executives interested in utilizing radio in education. Under his leadership, the cultural programs of the American Broadcasting Company have become of greater and greater interest to teachers and students everywhere.

### No. 7: George Maynard

George Maynard, who teaches the NBC-Columbia University course in advanced production of radio drama jointly with Frank Papp, was born in New York City in 1905. He has lived in London, Paris, and Berlin, and spent some time in Texas. He was on General Eisenhower's staff in London as a Lieutenant in Army Intelligence.

In his youth he served as a correspondent in Berlin for *Musical America* and as an assistant stage manager for the Metropolitan Opera Company and for Paramount Pictures.



George Maynard

In 1928, at the age of 23, he joined the National Broadcasting Company and was assigned to direct the *Elgin Watch* show. In 1932 he left NBC to become program director and manager of Station WEVD, New York, but returned to NBC in 1939. He has since then directed or produced many programs, including *NBC Symphony*, the *Philip Morris* program, the *Orchestra of the Nations*, and *Radio Playhouse*. He is a director in the NBC production department and initiated the *NBC Welcome-Home Auditions* for talented servicemen.

He has written many musical scores for radio plays and has composed many songs. One of his symphonies was played at the American Composers Concert in Rochester under the direction of Dr. Howard Hanson. Students find Maynard's personality warm and kindly. They say he is "fun to talk to," that he likes to help them and is intensely fond of people.

#### No. 8: Frank Papp

Anyone visiting a class in the production of radio drama taught by Frank Papp, one of NBC's top-flight producers, will note in him that rare combina-

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POINT

COURAGEOUS MR. PENN  
JACARE

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*You'll like Dennis Friendly  
Service!*

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FILM BUREAU**  
Wabash, Indiana

tion of teaching skill and creative craftsmanship possible only when an instructor is able to do supremely well the thing that students are trying to do acceptably. Like Morton Wishengrad in the writing field and other members of the NBC staff, who can both *do* and *teach others to do*, Papp is helping to raise radio standards by combining his work as a producer with the work of building a whole new generation of radio craftsmen.

Born in Chicago, August 14, 1909, of Hungarian parents, Frank spoke French, Hungarian, and German, but not a word of English—until he began going to school. At the age of eight he began staging plays and has been at it ever since. At Harrison High School in Chicago he played the lead in Booth Tarkington's *Clarence*. Upon graduating from high



Frank Papp

school in 1927, Frank organized his own theatrical company and traveled with it for a year. Entering the University of Chicago in 1928, he made an academic study of drama, studying there at about the same time as Arch Oboler. After two years at the university, Papp worked as a reader for a publisher, as a play reader, and as a reviewer of foreign productions for magazines. Later he became an importer and distributor of the more artistic European films, such as *Cloistered*.

In 1939, at the age of 30, Papp joined the National Broadcasting Company. He rose rapidly to the top ranks of the producing organization, taking his place among the veterans. Among the shows he has directed and produced are the MacLeish series, *American Story*; the University of the Air series, *The World's Great Novels*; the Old Testament series, *The Eternal Light*; *That They Might Live*; *Here's to Youth*; and such daytime serials as *Vic and Sade* and *Right to Happiness*.

Personally, Frank is quiet, modest, soft-spoken. He gets his effects without apparent effort. He is painstaking, patient, and always pleasant in the



long rehearsals which occupy a large part of the life of a radio director-producer. Though he rarely raises his voice, he is respected by all those involved in the complex organization which a director must coordi-

nate with perfect timing—actors, musicians, sound-effects men, technicians.

Mrs. Papp is the beautiful CBS featured player, Mary Patton, whose fine performances add to the success of such serials

as *Road of Life* and Kathleen Norris's *A Woman's Life*, and the CBS *School of the Air*. Here's hoping that Frank and Mary will some day offer a joint course in radio producing, directing, and acting.

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## Continuing NBC's Brilliant Array of Broadcasting Courses

Columbia University, in cooperation with the National Broadcasting Company, is repeating and extending the brilliant array of courses in radio inaugurated a year ago. Sterling Fisher, Director of NBC's University of the Air, and Russell Potter, Chairman of Columbia University's Committee on Radio, are joint officers of administration. Sixteen members of NBC's technical, creative, and business staffs conduct the courses, plus a Teachers College expert in speech. Following are the instructors, in alphabetical order:

WADE ARNOLD, Assistant Manager, Script Division, National Broadcasting Company. Formerly instructor in speech and radio writing at Knox College; Chief of Radio Section, OCD; and member of the council, Authors' League of America.

ROSS FILION, NBC production director for *Fun & Folly With Ed East and Polly*, *Atlantic Spotlight*, *Robert St. John* and *Maggie McNellis*. He served as director, night manager and production manager for WRC, NBC's Washington station. At-

tended the University of Detroit. ERIK BARNOUW, Author of *Handbook of Radio Writing*. Editor of *Radio Drama in Action*, an anthology to be published in the autumn of 1945. Member of the Council, Authors' League of America. Supervisor of the Education Unit, Armed Forces Radio Service, War Department. Script writer for *Cavalcade of America* and other network shows. Formerly Assistant Manager of the Script Division, National Broadcasting Company.

WILLIAM F. BROOKS, Director of News and Special Events for the National Broadcasting Company. Formerly managing director of the AP in Great Britain. Has traveled extensively, most recently visiting the war fronts and South America.

GILBERT CHASE, Supervisor of the music series of the National Broadcasting Company's University of the Air; music supervisor of NBC's Public Service Department. Formerly Latin-American Specialist in the Music Division of the Library of Congress. For six years music critic for the continental edition of the *Daily Mail* in Paris.

Author of *The Music of Spain*.

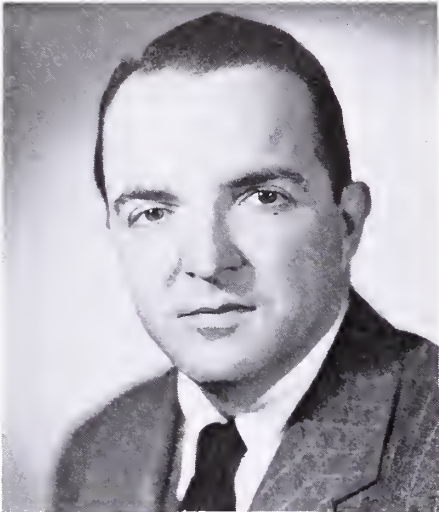
SYDNEY H. EIGES, Manager of the National Broadcasting Company's Press Department. For eleven years with the International News Service as reporter and editor. Member of Sigma Delta Chi and the Association of University Honor Students.

CHARLES P. HAMMOND, Director of Advertising and Promotion for the National Broadcasting Company. Formerly on the editorial staffs of the *New York World*, *New York Post*, and *Literary Digest*. Formerly promotion manager and assistant to the research and promotion director of the Bureau of Advertising, American Newspaper Publishers' Association.

PATRICK J. KELLY, Head of the announcing staff, National Broadcasting Company, since 1930. Formerly a singer and actor on the stage.

FREDERICK G. KNOPFKE, Manager of the Sound Effects Division, National Broadcasting Company. Formerly in charge of all recording activities, Reichs-rundfunkgesellschaft, Berlin. Between 1932 and 1942 sound

**Some of NBC'S Experts Who Are Now Conducting  
Courses in Broadcasting at Columbia University**



Top—Charles P. Hammond, Jane Tiffany Wagner, Patrick J. Kelly. Middle—Sydney H. Eiges, Wade Arnold, William F. Brooks.  
Bottom—Adolph Schneider, Walter McGraw, Ferdinand A. Wankel.



technician, and then Assistant Manager of the Sound Effects Division, NBC.

WALTER MCGRAW. A Production Director at the National Broadcasting Company. After receiving the A.M. degree at Wayne University, he taught speech and radio at Michigan State College. He has been active in writing, acting and producing both for local stations and the networks.

GEORGE MAYNARD. An Assistant Manager of the National Broadcasting Company's Production Department. Formerly assistant stage manager for the Metropolitan Opera Company, and also for Paramount Pictures. Formerly program manager of WEVD, New York. Studied music in Paris for two years. Served as correspondent in Germany in 1927 for *Musical America*.

FRANK PAPP. Director, at the National Broadcasting Company, of the NBC University of the Air program, *The World's Great Novels*, and the religious drama, *The Eternal Light*. Was director of the Archibald MacLeish series, *The American Story*, and of *Vic and Sade*, *That They Might Live*, *Here's to Youth*, and *Right to Happiness*. Formerly a director of plays.

JOHN F. ROYAL. Vice-President, National Broadcasting Company, in charge of Television. From Station WTAM, Cleveland, he came to NBC as Program Director.

ADOLPH J. SCHNEIDER, Assistant Manager of Operations of the National Broadcasting Company's News and Special Events Department. After extensive newspaper experience, became editor, Station WHO, Des Moines, for the first licensed facsimile broadcast in this country.

JANE TIFFANY WAGNER. Director of Home Economics for the Na-

tional Broadcasting Company. Graduate home economist and instructor in home economics education. Now supervisor of NBC's network program, *Home is What You Make It*.

FERDINAND A. WANKEL. Eastern Division Engineer of the National Broadcasting Company. For the past sixteen years, actively participating in all technical phases of radio broadcast and television operations for this company.

JANE DORSEY ZIMMERMAN. Author of *Radio Pronunciations of Two Hundred Educated Non-professional Radio Speakers*. Associate Editor of *American Speech*. Fellow, American Speech Correction Association. Assistant Professor of Speech in Teachers College.

#### OUTLINE OF COURSES

Following is an outline of the courses, now given in University Extension, but likely to be made eventually a part of regular graduate and undergraduate curricula, leading to degrees for students majoring in radio. Most of the courses are conducted at the NBC Studios in Radio City, New York, world's greatest radio center. Enrollment is limited to carefully selected students possessing the requisites for successful work:

**Introduction to dramatic radio writing.** Mr. Barnouw.

Detailed examination of current theories and techniques in dramatic radio writing emphasizing the half-hour, single-shot script for U. S. sustaining and commercial markets. The Winter Session is concerned chiefly with elements of radio writing; narration, dialogue, music, and sound. Adaptations from the novel and short story will be stressed. The Spring Session includes a study of the daytime serial, children's programs, the mystery-suspense format, comedy (but not gag writing), the documentary, and the historical script form.

**Advanced dramatic radio writing.** Mr. Arnold.

An advanced workshop course for those interested in professional radio writing as a career. The course procedure and topics covered will be adapted to the individual interests and background of the class members. Extensive writing and special projects with analytical criticism and round table discussion of plays written by the class members. Consideration of the current market for radio writing. Recordings of past and current broadcasts will be played and discussed in class.

**Script writing for radio and television news services.** Mr. Schneider.

The course offers practical training in the specialized field of radio news writing and editing with particular emphasis upon techniques employed in news rooms of major radio networks. The course embraces discussion of radio and newsroom production problems, assignments afield, the radio reporter at war, and network and local station news.

**Broadcasting of radio and television news services.** Mr. Brooks, assisted by NBC Newsroom Staff.

The course deals with the theory and practice of broadcasting news and special events. Lectures on the history of communications, growth of radio news, public acceptance, development of radio's news coverage and plans for covering the world by radio, facsimile and television. Students will receive practical experience in the development and reporting of special events and will be required to complete supplementary assignments on subjects of oral and visual television.

**Radio publicity and promotion.** Messrs. Eiges and Hammond.

This course offers a practical picture of the relationships between the network or station publicity department and the radio editor, the general newspaper and magazine press, the sponsor, the production director, and the advertising agency. It will study the mechanics of radio publicity department operation. Discussion will point out how the publicity department can aid in building audiences for programs broadcast for educational, religious, and public service institutions as well as for commercial, industrial, political, and economic organizations. Fundamentals of radio station and network promotion, with specific emphasis on sales promotion, audience promotion and institutional promotion.

**Speech for the radio.** Professor Jane Dorsey Zimmerman.

A course in voice and diction for those who wish to prepare for speaking, reading, and acting in radio. Attention will be directed (1) to the acquisition of a good radio speaking voice, through consideration of the vocal factors of pitch, quality, volume, and tempo, and (2) the development of clear, intelligible diction and acceptable pronunciation of American English. Instruction will involve the use of the microphone, recordings, and speaker system in the speech laboratory.

**Radio announcing.** Mr. Kelly.

A course dealing with the fundamentals of commercial and sustaining copy for radio. Extensive laboratory work in microphone practice with criticism and utilization of recordings and playback equipment. Guest lectures by leading announcers, newscasters, narrators and sport analysts with opportunity for discussion following the lectures.

**Acting in radio.** Mr. Filion

The techniques and special problems of acting in radio. Lectures, demonstrations, and practical microphone experience, with the emphasis throughout on individual development.

**Uses of broadcast and television equipment.** Mr. Wankel.

A course planned for the student who desires a general knowledge of technical broadcast and television equipment. It is particularly designed for program producers, writers, announcers, and others who will work with broadcasting technicians and engineers. Lectures are presented in non-technical language, and demonstrations are given using standard equipment in NBC broadcasting and television studios. Broadcast subjects discussed include the technical operating organization and its functions, microphones, transcription turn-tables, control booth equipment, volume control, transcription equipment, master control room operation and equipment, network circuits, and "flash" studios. Television subjects include television cameras, boom microphones, lighting equipment, control booth equipment, film and slide projectors, video effects, and frequency allocations.

**Sound effects.** Dr. Knopfke.

A course designed, first, to familiarize the student with the purpose and use of sound effects and the problems connected with the work of the

sound effects technicians; second, to familiarize the student with equipment and operational problems using manual, recorded, electronic, stylized, imaginative, and other sound effects employed currently in the professional field. Class discussion, guest lecturers, demonstrations by professional sound technicians, studio observations, and extensive laboratory work using sound effects equipment under expert supervision.

**Production of radio drama.** Mr. McGraw.

A laboratory and lecture course in radio production and direction. The students have experience in the handling and directing of acting, sound, and engineering. In addition, the writing and creating of dramatic shows, the bases of radio criticism, and the use of radio in the classroom will be dealt with briefly in the Spring Session. Workshop equipment is used primarily. Field trips will be made to observe network equipment and methods.

**Advanced production of radio drama.** Messrs. Maynard and Papp.

A practical workshop for students who have had previous experience and training in radio acting and producing. Each student is assigned an important element of production activity under the close supervision of the instructor. Students are trained to evaluate, define and interpret the script, to analyze the characters, to audition and select a cast from among the members of the class, and to carry the play through rehearsals to an actual production.

**Television production problems.** Mr. Royal, assisted by members of NBC Television Staff.

Lectures and demonstrations will familiarize the student with the production of television programs in the studio, in the field, and from films. The course deals with the problems of selecting and editing material, clearing rights, design of scenery, casting, rehearsal, and final production. It is conducted as a workshop and will give students many opportunities to attend actual rehearsals and broadcasts.

**Home economics broadcasting.** Miss Wagner.

This course deals with the fundamentals of radio homemaking programs from the home economics approach. New techniques in the building of educational or commercial home economics programs are discussed as

well as planning, research procedures, script writing and production. A workshop is conducted for analysis and discussion of material. Guest speakers—script writers, producer-directors, and educators in the field of radio—will address the class from time to time in order to give the students a better understanding of radio requirements and procedures.

**Music in radio.** Mr. Chase in charge.

A sequence of lectures, discussions and demonstrations by NBC experts on music in relationship to radio programs. Aspects treated include: the place of music in radio, planning musical programs, selection of personnel and talent, production problems, clearance and copyright, writing musical continuity, arranging, composing, musicology for radio, and conducting.

**Music in radio. Workshop course.** Mr. Chase in charge.

A practical workshop course in which students will be required to build musical programs, to write musical continuity, and to deal with problems of musical production.

## Origin of Soap Opera

When the history of soap opera comes to be written, one of its roots will be traced to the 6-party telephone line. Louise Baker's entertaining novel of American village life, *Party Line* (published by Whittlesey House, condensed in the July issue of *The Reader's Digest*, and soon to be released as a movie by 20th Century-Fox) describes the days when party lines, each serving as many as 20 people, were operated at a single local switchboard:

The phones provided the women of the town with the midmorning stimulant that the radio now dishes out in soapy drama.

Miniature audiences listened surreptitiously to the conversations. The village telephone operator was a goddess who knew all and heard all:

Reputations were slain; clothing and personal taste were slandered; food was retasted with discredit to the cook.



# CLASSICAL RADIO MUSIC FOR CHILDREN AND ADULTS

BY MARY DINGLE  
Dumont, Colorado

On a Quiz Kids Program recently John Stuart Curry advised that the talents and traits of a child are carried to adult life. The above-average or artistic child will be the above-average or artistic adult. Grant Wood drew chickens at the age of three.

Even when confronted by difficulties, genius will find its way. But what are the values of fine music for children and amateur adults who have little talent for music?

A man who fed cattle on ocean steamers and worked in gold mines for some forty years tells me he enjoys the Stradivarius Violin Program. He has a sentimental heart under his "salty" exterior. He knows the beauty of ocean and of rugged divide; why not of sound?

A Latin friend who sings well without training listens to the Metropolitan Opera Program every Saturday.

The children in my school were especially interested in the Brahms Dances last winter. We heard some Brahms music on the radio. We read about Brahms. We have a portrait of him. We sing the "Lullaby." They preferred the Second, Fifth, and Sixth Dances. Some of these were made familiar in Music Appreciation Hour and some by "incidental" acquaintance as we played them on the phonograph during Arts and Crafts Hours.

Children who have never cared for symphonic or classi-

cal music find that short periods of listening acquaint them with strains of melody and with patterns of rhythm until long programs become significant. Children recognize as friends melodies that occur in popular music and moving pictures. Among these are "Hora Staccato" from "One Hundred Men and a Girl," the Tchaikovsky tunes from "The Fifth Symphony," "The Sixth Symphony," "The Piano Concerto," the "Waltz," the "Serenade," and the Chopin melodies used in popular music.

The association of story and music in opera adds meaning to music. Beautiful scenes in Disney musicals create "dream castles" which give musical hours imaginative significance.

Associate story, painting, nature, moving pictures and radio listening if you wish to help children grow to a fuller life and achieve new peaks of enjoyment. They will appreciate the long symphony concerts and acquire rich new interests.

## SOME PROGRAMS WHICH PRESENT CLASSICAL MUSIC

American School of the Air (CBS)  
Adventures in Good Music  
World's Most Honored Music  
John Charles Thomas (NBC)  
New York Philharmonic (CBS)  
The Pause That Refreshes (CBS)  
The Family Hour (CBS)  
NBC Symphony  
Music America Loves  
Hour of Charm  
Firestone Concert (NBC)  
Great Artist Series (NBC)  
Portraits in Music  
Army Band

Navy Band  
Marine Band  
Music You Want  
Palmer House Concert Orchestra (NBC)  
Great Moments in Music (CBS)  
Cities Service Concert (NBC)  
Saturday Concert (Blue)  
Metropolitan Opera (Blue)  
Metropolitan Auditions  
Boston Symphony (Blue)  
Carnation Hour (NBC)

## SOME BOOKS ON LISTENING TO FINE MUSIC

Adventures in Symphonic Music, Downes. Farrar and Rinehart, \$2.50.  
Music for the Millions, Ewen. Arco Publishing Company, \$5.00.  
What Is Music? John Erskine. Lipincott, \$2.75.  
Music for the Man Who Enjoys Hamlet, Haggin. Knopf, \$2.75.  
Evening with Music, Skolsky. Dutton, \$3.00.  
Metropolitan Opera Milestones, Peltz. Metropolitan Opera Guild, \$1.00.  
Psychology for Musicians, Oxford, \$2.50.  
The Understanding of Music, Harper, \$2.00.  
Music Appreciation for Children, RCA Manufacturing Company, Inc., \$1.25.  
Victor Records for Elementary Schools, RCA, 15c.  
Skill in Listening, National Council Teachers of English, 35c.  
Music on the Air, Kinscella. Viking Press.

## EMOTIONALIZED ATTITUDES AND APPRECIATION OF FINE RADIO MUSIC

There has been little experiment or research in the field of musical attitudes, but one feels it is crucial. Music gives release and self-realization. Fine music is parallel to fine reading for emotional maturity. It relieves

the routine futility and drab limitations of life that cause frustration. Properly utilized, music is a constructive force for brotherhood, ethical behavior, international friendship.

My sixth-grade class gave these responses to pieces heard on phonograph and radio:

"Blue Danube." Beautiful, sparkling; waltz of princes and princesses.

"Clouds," Debussy. Dreamy; a little girl in a pink dress is sleeping on a cloud; delicate, light.

"Anchors Away." Patriotic, exciting. This is fast.

"Overture to William Tell." Exciting. Reminds me of the Lone Ranger. Fast. Loud. Tells about horses.

Brahms' "Hungarian Dance No. 1." Dreamy.

Brahms' "Hungarian Dance No. 5." Riding.

Brahms' "Hungarian Dance No. 6." Fast.

**A SAMPLE REPORT ON RADIO MUSIC**  
Firestone Program, Monday, April 23,  
1945. NBC

The first selection was the majestic "Soldiers' Chorus," from Faust, by Gounod. I was compelled to hum this lilting well-known chorus from the romance of Marguerite and Faust. One remembers Pelleas and Melisande, Tristan and Isolde, Romeo and Juliet, Dante and Beatrice, Petrarch and Laura, Arthur and Guinevere, Lancelot and Elaine, Eloise and Abelarde, Siegfried and Brunhilde, Tannhauser and Elizabeth, Lohengrin and Elsa, even Cinderella and the Prince.

A Jamaican Rhumba conjures

magic of jungles, voodoo, natives, black magic, zombies.

Joyce Kilmer's "Trees," sung by the tenor, was purely lyrical, idealistic, idyllic, pastoral. It was timely for spring.

Tschaikowsky's "Marche Slav" highpointed Russia and celebrated the San Francisco Conference. Tschaikowsky used Russian folk-themes skillfully, presaging the current composers' technique of adapting cowboy and back-country melodies in classical composition.

The "Toreador Song," from "Carmen," reminded me of that Gypsy Negress (Carmen Jones), captivating, exotic, alluring. It recalled Rise Stevens in *Going My Way*?

## The Metropolitan Youth Council

BY FREDERICK M. THRASHER

Radio and movies are being used for morale-building among teen-age groups in the New York metropolitan area. The program is that of the Metropolitan Youth Council, which grew out of a youth conference at New York University on March 17, 1945.

Sponsored jointly by the N.Y.U. School of Education, the National Recreation Association, the Women's City Club, the Associated Youth-Serving Organizations, the Metropolitan Motion-Picture Council, the Women's National Radio Committee, the National Board of Review of Motion Pictures, the Permanent Committee for the Prevention of

Juvenile Delinquency, and the Action Committee for Delinquency Prevention, the Council has enrolled nearly 300 teen-age groups in the metropolitan New York area, with a teen-age membership of 25,000. The program is carried out by a series of Wings, including Radio, Movies, Theatre, Speakers, Press, Music, Talent, Dance, Art, Civics, and Trips. It offers its services free to any teen-age group with an adult sponsor in the area including Northern New Jersey, Connecticut, Westchester County, and Long Island, as well as the five boroughs of New York City.

The cultural and civic headquarters of the Council are at Town Hall, which is also participating in the program. This season, teen-age members of the Council will be offered half-rates to Town Hall events. The Town

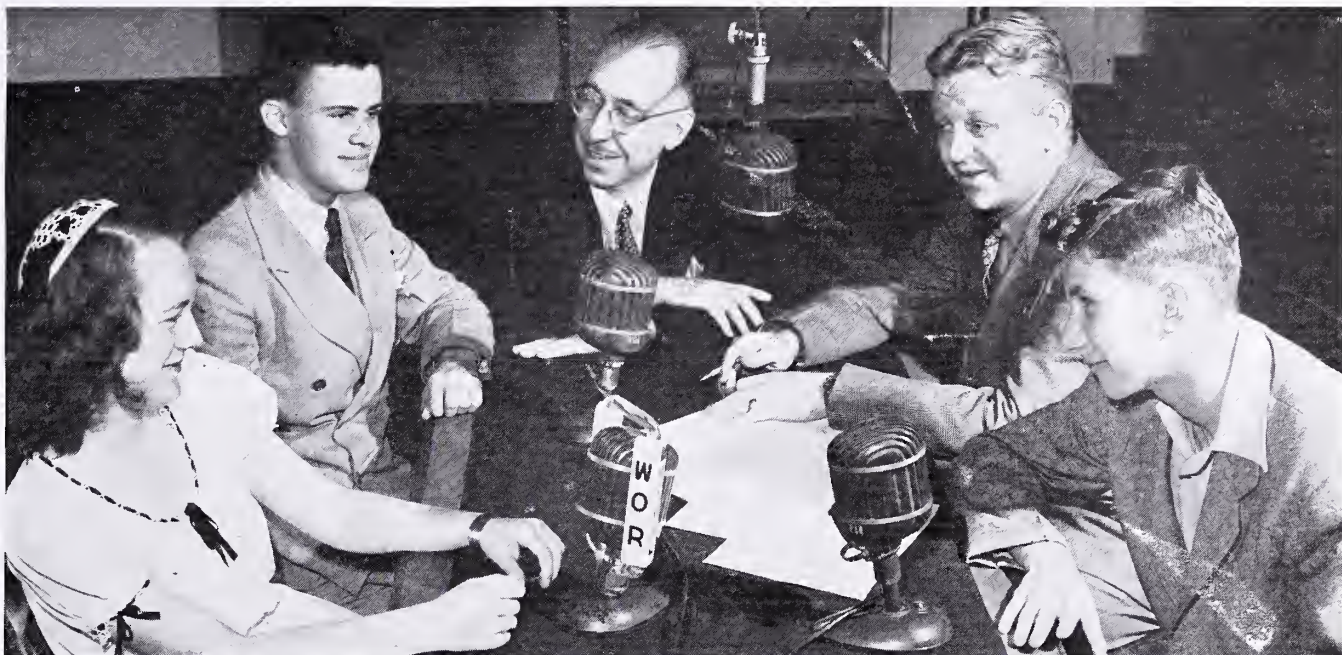
Hall auditorium will be used by the Council for special activities.

A monthly publication, named *MYC News and Views*, announces the activities of teen-age centers throughout the area; will list and classify radio programs and movies; will constitute a medium of exchange on teen-age program activities; will report the results of the conferences of the Council's Teen Center Consultants, a free service to teen-centers; and will list teen-age resources throughout the Metropolitan area.

The Council's official radio program is Teen Canteen, which was presented over WINS last season and moves to WNYC this fall. Each of these programs salutes a different teen canteen from various parts of the metropolitan area. Some of the canteens which have had their

Frederic M. Thrasher is a Professor of Education at New York University. He is President of Metropolitan Motion Picture Council and Chairman of the Organizing Committee of the Metropolitan Youth Council.





Left to right—Jean Killian, 16, Boyside High School, and member of Doug-Inn, Douglaston, N. Y.; James Thorpe, 17, Western High School, Washington, D. C.; Dr. Frederic M. Throsher, Professor of Education, and Chairman, Adult Advisory Committee, Metropolitan Youth Council; Bill Slater, WOR, Moderator, and Herbert Margolies, 16, Fieldston High School, New York, conduct a panel discussion following a professional dramatization on WOR's "It's Up To Youth" program. The Metropolitan Youth Council is cooperating in the preparation of the program and in furnishing representative teen-age participants in the panel. (WOR, Saturday, 12 noon EWT.)

young people appear on the program are the White Plains Hi-Spots, Mount Vernon Teen Town, the Manhasset Youth Council, and Doug-Inn of Douglaston.

The Talent Wing of the Council provides teen-age talent for this and other radio programs, for dances, servicemen's affairs, and other meetings throughout the area.

The Council is cooperating in the presentation of a new program, "It's Up to Youth," on WOR Saturdays at noon. This consists of the dramatization of a youth problem by a professional cast and then a panel discussion conducted by Bill Slater among a group of teen-age young people from the Talent, Speakers, and Civics Wings of the Council.

The Council's Movie Wing is composed of teen-age young people, including graduates of the National Board of Review's

Young Reviewers and members of the Four-Star Motion-Picture Clubs. This Wing reviews films and makes awards such as the Award of Merit recently given to Isobel Lennart for the script of "Lost Angel."

The first Wing meeting of the Council was held in the Town Hall auditorium June 16 and attended by some 300 teen-agers and 100 adult advisers. In addition to the award to Miss Lennart, the Movie Wing presented a film produced by the Motion-Picture Club of the Greenwich High School. Professional and commercial shorts were also shown.

The organization of the Movie Wing illustrates how the Council is being developed. In addition to the teen-age organization of the Wing, there is an adult advisory committee, headed by Helen Cahill of the National Board of Review and including in its membership Capt. R. C.

Lewis, New Tools for Learning; Albert R. Perkins, *Look* Magazine; Phil Williams, *March of Time*; Max Brunstetter, Teachers College, Columbia University; Ray Bingham, Y. M. C. A. Motion Picture Bureau; and Carol Landis, Evelyn Ankers, Ann Miller, Martha Scott, Martha Tillton, Arleen Whelan, Joe E. Brown, Chester Morris, George Brent, Irving Cummings, and Otto Preminger.

The chairman of the Radio Wing is Marjorie Crampton of the Teen Age Association of Eastchester. The Adult Committee of the Radio Wing is headed by Katheleen J. Norris, Director of the Teen Age Bureau, Inc. It includes Jay Jostyn, adult chairman of the Manhasset Youth Council; Dorothy Lewis, Coordinator of Listeners' Activities, National Association of Broadcasters; and Dick Willard, radio commentator. Trip and Fashion Wings are also being formed.

# Audio-Visual Aids in Educational Reconditioning in an A. S. F. Hospital

BY JAMES A. HEDRICK  
First Lieutenant, Signal Corps

and

JOSEPH MERSAND  
Technical Sergeant, Detachment, Medical Department  
A.S.F. Regional Hospital, Camp Crowder, Missouri

The Reconditioning Program as practiced by the Medical Department of the U. S. Army will interest all proponents of the extensive use of audio-visual aids in teaching. Its purpose is to "accelerate the return to duty of convalescent soldiers in the highest state of physical and mental efficiency consistent with their capacities and the type of duty to which they will be assigned. Or, if the soldier is disqualified for further military service, the Reconditioning Program must provide for his return to civilian life, conditioned to the highest possible degree of physical fitness, well oriented in the responsibilities of citizenship, and prepared to adjust successfully to social and vocational pursuits. The mission is accomplished by a coordinated program of Educational Reconditioning, Physical Reconditioning, and Occupational Therapy."<sup>1</sup>

Since Camp Crowder was essentially a training camp for the Signal Corps and recently for the Medical Corps, the primary aim of the Reconditioning Program at this installation was to get convalescents back to full duty in the shortest possible time.

Educational Reconditioning is defined as "the process of exciting, stimulating and activating the minds of convalescent patients through education, orientation, and information, thereby encouraging mental attitudes conducive to health and normal activity."<sup>2</sup>

Educational reconditioning will refresh the soldier's military knowledge, add new military and non-military education to his store of knowledge, develop new skills he has already acquired, and in general, keep his mind mentally alert.

In all phases of reconditioning, audio-visual aids are used to a considerable extent. Some of them as used in the A.S.F. Regional Hospital, Camp Crowder, Missouri, one of the first hospitals to have reconditioning for A.S.F. personnel, will be described in this article.

In the days before reconditioning, the wounded, injured, or sick soldier who was required to spend a considerable time in a hospital ward had few means of relieving the boredom and mental stagnation which inevitably set in. To be sure, he might buy a daily newspaper or magazines, might listen to the radio, or even borrow a book from the hospital library. But for the greater portion of the day there was nothing for him to do but stare at the blank walls or play

cards or doze. Small wonder that he lost interest in soldiering, that he forgot his basic or specialist training, that he began to feel that he had "done his part" and that now it was up to the other guy.

These conditions represented a challenge to the Education Department of the Reconditioning Service. Some of the methods employed to meet the challenge will now be mentioned. To keep all soldiers aware of the global war and of the swiftly moving and shifting battle-lines, "News-maps" were posted in every ward in the hospital. These maps were prepared by the Information and Education Division, Headquarters, Army Service Forces, Washington, D. C. and were published every two weeks. On one side of these sheets are maps of current activities. On the other side is information of more permanent interest. It may be a picture of the newest American battleship, an analysis of costs of various military items, or a slogan. Sometimes Newsmaps are of definite areas which can be consulted for longer periods of time. One is of Southeast Asia, another of the Philippines, a third of New Guinea, a fourth of Europe. The average ward in this hospital has had a large-size map, about 40 inches square, of almost every theatre of action.

<sup>1</sup>War Department Technical Manual 8-290, Advance Copy, December 1944, p. 2.

<sup>2</sup>Ibid, p. 2.



There is very little bare wall space available. When D-Day came, special maps of the French invasion coast were distributed as far as the supply lasted. These were smaller in size, about 18" x 18", specially designed for overseas distribution. The News-maps are too large for overseas distribution. A smaller type, 11½" by 17½" is used for that purpose. These are more convenient for the bed patient who would prefer to have a map on his bed, rather than strain his eyes trying to read what is on the wall at the opposite side of the ward.

In addition to the Newsmaps, the walls of every ward have had other visual materials that kept the war ever-present: color photographs of well-known planes, a poster describing the fabrication of Kaiser Liberty Ships, armored vehicles, and portraits of great military leaders.

In addition to these, if the soldier is confined to his bed because of a cast or because his post-operative treatment demands bed-care, he can see several types of movies from his bedside. A projection machine is wheeled into his ward, the windows are darkened with a few GI blankets, and the ward is converted into a theatre. These are the types of movies he may see:

1. Training Films, usually the latest issued, which he did not see before he came into the hospital.
2. Combat Bulletins, which were filmed on the spot in various combat areas.
3. G.I. Movies, a weekly series containing travelogs, educational narratives, Army-Navy Screen Magazines, comedies. These are all 16mm sound. They are supplied by the War Department.

In addition to these educational movies, the Red Cross in the hospital shows 16mm com-

#### UTILIZATION OF AUDIO-VISUAL AIDS IN THE U. S. ARMY'S EDUCATIONAL RECONDITIONING PROGRAM AT CAMP CROWDER.



Above—Graphic portfolio being used in a class in military education in a ward of the A.S.F. Regional Hospital at Camp Crowder. A patient is the instructor.

Below—Ward utilization of language guides for foreign-language instruction at Camp Crowder. Displayed are an orientation map of the Pacific, an outline of the construction of a Liberty Ship, and a Partolon chart.



mercial movies twice a week.

A Vocational Guidance Program has been formulated which makes considerable use of vocational films. An evaluation program is being carried out in the Office of the Surgeon General to determine the best films available. Since almost 500,000 men and women are being separated from the service every month, the need for vocational guidance is great. Many of the discharged soldiers had no vocations when they entered the service. They are sorely in need of information and advice. Vocational films will play an important part in their adjustment to civilian life.

Another interesting use of films is in the "Chaplain's Hour," which is conducted every Wednesday. A religious picture is shown, usually a Biblical narrative, in 16mm sound.

Thanks to *Coronet*, film strips based on published picture-stories have been sent to this Service, and these too, are shown to the ward patients.

An excellent practice for building morale is group singing through the use of the Balopticon. The words of songs are flashed on a screen while the tune is played on a piano which is wheeled from ward to ward. The Balopticon has long been a standard aid in illustrated lectures. Not only are the regular military subjects illustrated with it, but original subjects as well. For example, one of the trainees in the Advanced Reconditioning Section had taken pictures while he had fought on Guadalcanal. With the Balopticon he was able to project them on the screen. He gave a most thrilling account of his experiences.

The *National Geographic Magazine* in its June, 1943, issue printed more than 1,000 in-

signia of the Armed Forces in color, the most complete collection on record. These reproductions were mounted and used for a most entertaining lecture on "Insignia." There is literally no end to the possibilities of this visual aid in the hands of imaginative teachers.

When the soldier-patients are permitted to leave their wards, they are required to come daily except Sunday to the Red Cross auditorium at 9:30, where they see films such as were described above and in addition listen to illustrated lectures on military topics. To illustrate discussions of progress in the war a large map was built in three partitions. This map is six feet high and nine feet across and is visible everywhere in the auditorium. It was not purchased but drawn to scale by one of the trainees in the Advanced Reconditioning Section.

The Armed Forces of the United States believe strongly in the use of Graphic Training aids for almost every subject taught. "Graphic Portfolios" containing pictures about a yard square are available on topics which include First Aid, Chemical Warfare, Map Reading, Mines and Booby Traps, etc. These pictures are also collected in booklet form. One is called *Map Reading for the Soldier*, another *Scouting and Patrolling*, a third *How to Shoot the U. S. Army Rifle*. These are prepared by the Training Division, Headquarters Army Services Forces. These may be purchased from *The Infantry Journal*, Washington, D. C. There are two ways of using these booklets. The photographs and drawings may be cut out, mounted, and used with the Balopticon. The student can purchase these and study them at his leisure.

For a time the experiment was tried of putting a Graphic Portfolio in every ward, but it was found that a Graphic Chart is not a teaching device by itself. It is a most useful adjunct to a lecture. Few soldiers were curious enough to study the Graphic Portfolios, but they expressed a genuine interest when instructors came into the wards and gave instruction in map-reading, assembly and disassembly of small arms, and camouflage.

When the patients are well on their way to recovery, they are transferred to the Advanced Reconditioning Section, where they once again serve under strict military discipline in their regular army uniforms. Two hours of their eight-hour day are devoted to military education, by a directive from the Surgeon General. Here again training films, graphic portfolios, and other aforementioned visual aids are employed. The weekly Bulletins and G.I. movies which the trainee saw while he was a ward patient and an ambulatory patient are now shown to him in the Advanced Reconditioning Section's movie theatres. In addition, film strips on every military subject supplement other aids. Special visual aids are utilized for certain subjects. For example, in the classes in map reading, every student gets a topographic map of Camp Crowder, a photomap of the same area, a lensatic compass for outdoor map problems, and a protractor. In addition, he is given for permanent possession a specially prepared booklet containing ten map problems which he solves partly in class and partly on his own time. This booklet on map-reading is one of a dozen booklets prepared by the Education Department to meet the special needs of the students.



When camouflage is taught in the spring and summer months, classes are conducted out of doors. A camouflage "flat-top" is built by students and then elevated and photographed from above.

Another home-made visual aid is a miniature landscape, showing terrain. This is about five feet long and a yard wide. It demonstrates various landmarks that may be recorded on a map. A photomap was made of this landscape and following that a topographical map. Thus the student can see what the terrain is when it is seen with the naked eye, how it appears on a photomap, and how it is represented on a topographic map.

For learning aircraft identification, models in black cardboard are supplied. Several thousand of these are supplied to army hospitals. Thirty-five different planes may be constructed from these materials. Patients may retain any models they construct. Plastic models of eighty-five different types of allied and enemy planes have been on display in showcases.

Visual aids are not confined to the wards, the Red Cross auditorium, and the classroom. In the dayroom there are numerous examples. A Mercator projection of the globe is mounted on a circular table in the center of the room. Flags of the United Nations, supplied by several consuls, are on display. Newsmaps line the wall, as do photographs of planes, posters from various United Nations, and photographs of battle scenes.

All these are visual aids to instruction. A few words about the audio aids for educational reconditioning. A public address system has loud speakers in every ward in the hospital.

In addition to music during

each meal, the following programs of educational interest are included:

1. Two 15-minute newscasts daily at 1:00 and 6:00 based on A.P. and U.P. dispatches as they are delivered to the Post from the local newspaper subscribing to the services.
2. A fifteen-minute program daily on an educational or orientational subject.
3. Dramatizations of timely interest.
4. Spot interviews with soldiers who have interesting stories to tell.

The Armed Forces Radio Institute supplies 13½ hours of transcribed programs on a weekly loan basis. These programs run the gamut from Fritz Kreisler to Tommy Dorsey. In General Hospitals and overseas, V-Discs are distributed. These are recordings made gratis by many prominent musicians and orchestras and may be retained. A set of twenty records is sent out each month. These services make it possible to present the finest of musical entertainment at no cost at all to the hospital. The value to morale is incalculable.

The United States Armed Forces Institute has prepared blitz record courses in about forty foreign languages. These are in the form of statements in English and the foreign language and are designed to give a slight speaking and understanding knowledge after listening to a set of four records six or seven times. These records are accompanied by language guides which contain the statements made in the records. No teacher is needed if the student will faithfully follow instructions. He is told to listen to the statement in English, then to its equivalent in the foreign language, and then to repeat the foreign idiom. This is purely an imitative method of learning the simplest rudiments

of a language and no more.

For those who wish to acquire real fluency in French, Italian, Chinese, and Turkish, there are sets of thirty records in each language, which require about 300 hours for mastery. Personal experience in teaching classes in German, Spanish, Japanese, and Italian by this method, justifies the contention that but a few hours are required for a speaking knowledge of even the strangest language. There are four record-players available for the use of small self-study groups or individual study. For those who wish to read the foreign language also, the library has grammars and readers in thirty-eight different languages.

In addition to the foreign-language records and the music collection, there are other audio-educational aids. Over 100 transcriptions have been sent from various governmental and private agencies. For example, Station KDKA has sent almost a complete series of "Adventures in Research." These are dialogues about various topics of scientific interest. The War Manpower Commission sent a series of ten transcriptions on "Arms for Victory," each of which describes the history of one weapon, such as the submarine, the camera, the parachute. Through the U. S. Office of Education, hundreds of transcriptions may be borrowed for a period of four weeks. A script service is also available for those who like to perform with live casts.

From an examination of the information presented, one can grasp the importance of audio-visual aids in the training of the soldier, and specifically in the reconditioning of the sick and wounded. What influence will this have upon the returned sol-

dier's attitude to these aids? From the first day of his entrance into the Army the soldier is exposed to these aids. He usually sees a movie on his first day in the Reception Center. Hardly a day goes by without a movie during his training period. Even when he finally leaves the service at the Separation-Classification Center, he will see a movie on the services of that center. To some films, like oft-repeated training films, he may develop a negative attitude. Others, like the remarkable Orientation Series on "Why We Fight" or the weekly Combat Bulletins that came direct from the fronts and were filmed under most severe of battle conditions, are masterpieces of the documentary film. The "Snafu" films, which are

modifications of the animated cartoon, are very popular. They tell in an amusing way the facts about Malaria Control, Safeguarding Military Information, and other facts the soldier has already learned in Basic Training.

It is inconceivable that this reliance upon films to train our soldiers will not influence instruction in peace time. This much we observed from experience in reconditioning:

1. Patients showed a decided interest in Combat Bulletins.
2. A new training film would always "draw a big house."
3. The "Why We Fight" Series, which consists of a set of seven films, can be seen time and time again and will still have a powerful impact. Films like the "Battle of Russia," the "Battle of China," and the

"Battle of Britain" are unforgettable.

The audio aids are likewise of tremendous importance. Experiments are now being made in dramatizing military instruction.

The sick or wounded soldier today, thanks to the audio-visual aids used in the Educational Reconditioning Program, leaves the hospital not only stronger in body, but—if he is going back to duty—firm in his determination to continue his job. If he is discharged, he is prepared in some way for the problems of readjustment. Throughout his convalescence he has been kept informed of current happenings. His mind was kept alert and stimulated. He returns better equipped to assume his civilian responsibilities.

## FM For Education

### *800 Stations to Blanket U. S. A.*

Some 800 FM educational radio stations, blanketing every square mile of the U.S.A., can be a reality, as a result of the decision of the Federal Communications Commission.

The FCC has allocated 20 channels for the exclusive use of school systems and educational institutions. The channels lie between 88 and 92 megacycles, said to be "a good spot" by FM engineers. Because the educational channels are continuous with the commercial FM band, school FM radios can tune in on commercial broadcasts also.

Next step for educators: to apply for licenses to operate FM

stations. But, cautions FM specialist R. R. Lowdermilk of the Office of Education:

(a) Educators should not apply for licenses unless they are prepared to go ahead immediately with plans to transmit programs. To do so would delay the approval of applications of those who can begin broadcasting right away.

(b) School systems would do well to check with their State Departments of Education before applying. Twenty-nine Departments have carefully worked-out plans for FM networks.



# Teaching Audience Behavior

The old problem of audience behavior is receiving new attention from the General Federation of Women's Clubs. Mrs. Arretus Franklyn Burt of St. Louis, chairman of the Federation's motion-picture committee, is developing a "youth-guidance program" which will include, among other activities, a drive against juvenile vandalism in theatres. Ed Kuykendall, president of the Motion-Picture Theatre Owners of America, has suggested that managers enlist the aid of Boy Scouts in the drive against noise, rowdiness, and destructiveness in movie houses. In some situations youthful movie patrons slash seats, defile walls, and raise disturbances that require police attention. However, in most situations the trouble is simply one of bad manners. The notable MGM short film, *Movie Pests*, dealing with offenders of good taste, will no doubt be shown in schools and colleges everywhere, as a phase of the 16mm movement.

Describing the notable new program of the women's organizations, Mrs. Burt says:

"The new day of rapid progress has wrought havoc with our established notions of American home life. The teaching of behavior and attitudes must undergo a change in keeping with the times.

"The organization of Youth Guidance Clubs will therefore constitute the major effort in this year's program of the motion-picture committee of the General Federation of Women's Clubs. The clubs will be known as Youth Cinema Clubs of the Americas. What we can do in the theaters of the U. S., we feel we can do also in the theaters of Latin-America.

"Civic, patriotic, and educational groups have offered their cooperation. The Departments of State and Commerce and the U. S. Office of Educa-



Martha Ann Burt

tion have endorsed the program.

"The purpose of the clubs is to develop citizens who have a wholesome outlook on life, sound views of human relationships, belief in the American heritage of opportunity to aspire to anything one wishes. The clubs will provide youth with a greater sense of responsibility.

"Through the medium of motion pictures, we can stimulate a desire for self-improvement; show that life can be interesting, whether on the farm, in the village, or in the city. We can show that the American home is something that youth will want to preserve. We can stimulate among our youth constructive thinking about motion pictures.

"The program committee for each club will be composed of an adult director, a junior member, and a theater manager. Each club will be self-governed. Leadership and responsibility will be developed through the work of eight committees. Members will sell tickets at the box office with the adult director, act as doormen, serve as ushers, police regular movie programs, arrange lectures on theater behavior, conduct film analysis classes, arrange auditions for talent, and conduct annual film awards."

Mrs. Burt's committee may be interested in the "decals" of audience behavior developed by

students in English classes at Weequahic High School in Newark, where photoplay appreciation is a regular part of the curriculum. Here is a sample in lighter vein. It was read by Gladys Liebman at a meeting of the Finer Films Federation of New Jersey:

1. He who cheers and jeers shall not be.

2. He who masticates his candy or gum aloud shall chew no more.

3. He who foretells the coming events shall be muzzled.

4. He who disturbs his neighbor unduly by walking in and out shall walk his last mile.

5. He who squirms in his seat shall squirm no longer.

6. He who gossips shall be silent evermore.

7. He who rattles candy paper shall be annihilated.

8. She who bears excess plumage shall be decapitated.

9. She who brings her whining child to the movies shall know there is no place like home.

10. They who exhibit their affections publicly shall find a more suitable place.

Here is a decalog in more serious vein:

1. Remember that a student movie-goer represents his school and that, by his behavior, he can build or break down the good name of the school.

2. Remember, when responding to the appeals made by a picture, to keep your enthusiasm within reasonable bounds.

3. Remember, if you wish to show disapproval of a film, that the decent thing to do is to remain silent and to reserve your comments until you can speak or write to the manager of the theatre. Careful expression of opinion will prove more effective than acts of disturbance at a performance.

4. Remember that you can best express your disapproval of unruly behavior on the part of your friends in the theatre by firmly refusing to join in their acts of disturbance. Speak

quietly to those who are boisterous. By being quiet of voice you will accomplish more than by being aggressive.

5. Remember that there are other people in a movie audience besides yourself and your friends, that they have paid to see and hear the program just as you have, and that they are entitled to peace, quiet, and respect during the performance.

6. Remember this golden rule of fair play in the treatment of furniture and equipment in a theatre: Treat chairs,

rugs, and other furnishings as you would have your own treated by visitors in your home. Vandalism is one of the lowest forms of behavior.

7. Remember that, in case of danger of fire, self-control is of prime importance. The danger is not so much from fire as from injury due to panic and rushing to get out.

8. Remember that, once you are outside of the theatre, an expression of opinion regarding pictures that you have seen is much to be desired. Make your comments on as high a plane of

thought as possible.

9. Remember that, in discussing pictures, you should listen closely to the comments of others, for the art of conversation depends on attentive listening.

10. In general, remember that the success of our American democracy depends on independent critical thinking, on self-restraint in crowds, on the exercise of imagination regarding the consequences of the mob spirit, and on adherence to the highest ideals of fair play in public conduct.

## Jules Verne Classic Made Available in 16mm

Another of the classics of literature, *The Adventures of Michael Strogoff*, by Jules Verne, comes to the school screen in 16mm, through the Bell & Howell Filmosound Library and its branches, dealers, and associated independent film distributors. The picture was produced in English, French, and Spanish versions, by the noted Russian producer, Joseph N. Ermolieff. It features an outstanding cast and embodies exceptionally lavish production values, even measured by the highest Hollywood standards.

At the time the picture was released theatrically (by RKO, under the title, *The Soldier and the Lady*), a study guide was published by Educational and Recreational Guides, Inc., to encourage cultural group support and discussion. This guide, written by Frances Taylor Patterson, instructor in motion pictures at Columbia University, is republished here in condensed form. Parts that dealt with matters applicable primarily to discussion based on theater showing have been eliminated in this revision. The original guide is

out of print, but re-prints of the condensed guide are available at 5c a copy or 25 for \$1.

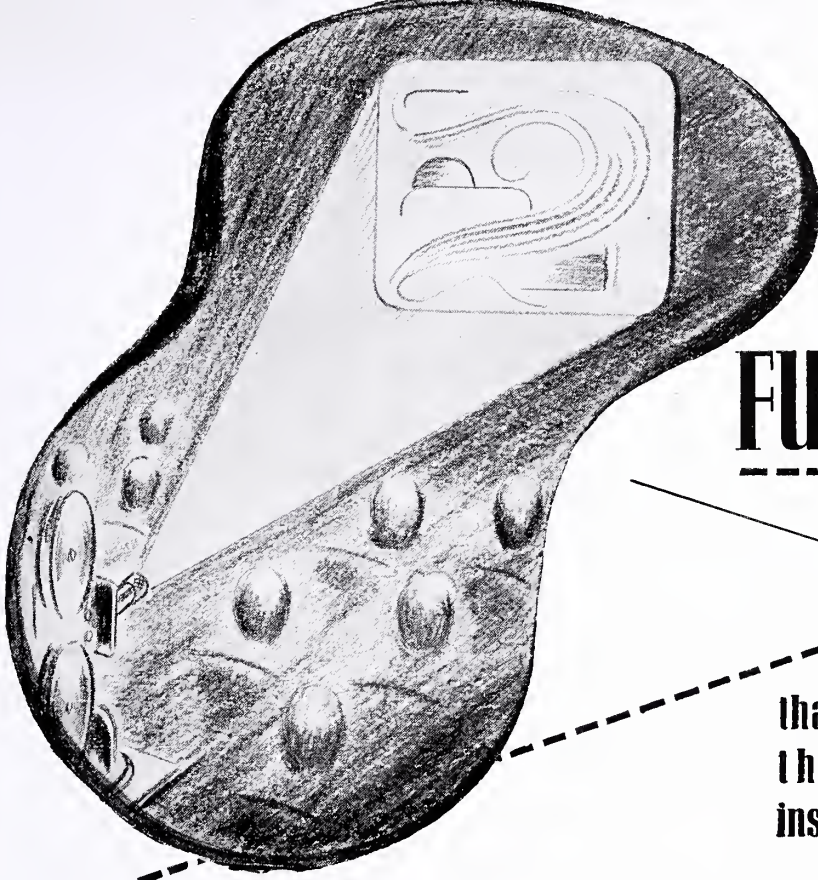
The function of the 16mm film library in effecting the rescue of worthwhile theatrical films from oblivion was never better illustrated than in this case. Here is a deathless story, retold on celluloid and projected in light, sound, and motion. In the theater it delighted millions with its story of vigorous, romantic adventure. Now, in thousands of schools, clubs, homes, churches, and other centers of community life, it will entertain, stimulate, and educate millions more, and for many years to come. The theatrical film production impelled the publication of two low-priced versions of the book, one by Grosset & Dunlap, the other by A. L. Burt & Co. The non-theatrical release is creating a new demand for these volumes.

The role of the 16mm film-release was recently likened to that of the "standard" or "classic" music republication. The similarity of function was pointed out by Wayne King, one of the country's famous band

leaders, who is an educational film enthusiast. Selecting films for his family recently from the new Bell & Howell 112-page catalog of educational films, he is reported to have remarked that relatively few outstanding numbers in the annual crop of popular tunes warranted re-arrangement into "standard" presentation. It is the test of time that makes a classic—whether of music or of film. In the case of *The Adventures of Michael Strogoff*, the story is a minor classic to start with. The selection of such a film as meeting non-theatrical standards, after its normal theatrical life has been fully exploited, notably extends its cultural usefulness.

It is equally the concern of theatrical and non-theatrical film sources to see to it that only the best—and all of the best—of the 35mm films become available, in proper time, for community use in 16mm. Too many big films of the "Strogoff" type lie idle in the vaults long after their theater role has ended. For example, why does not MGM make *David Copperfield* available in 16mm?





# 6 FUNDAMENTALS

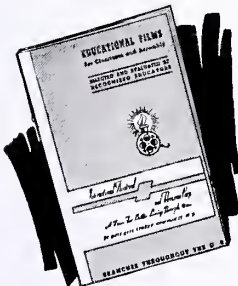
that help you get  
the most from  
instructional films!



- 1 **Preview the instructional film!** To insure thorough familiarity with the contents and proper integration with your curriculum! This helps you organize your units of instructional film material and enables you to check in advance any point not completely clear to you.
- 2 **Set the proper classroom atmosphere!** In order that your students (a) realize the difference between education and entertainment, (b) recognize their responsibility in learning from the film, and (c) are prepared for the particular instructional film to be shown!  
Such proper preparation arouses your students' interest and increases their anticipation.
- 3 **Show instructional films at least twice!** The first presentation should be run without interruption. During this introductory showing questions that arise in your students' minds should not be permitted to be expressed or answered. But upon completion of the

presentation your students should be given ample opportunity to state their reactions, ask questions and discuss freely.

- 4 **Encourage students to ask questions!** On repeated presentations, all your students' questions should be answered or discussed immediately. This serves to clarify meanings and correct misunderstandings when it is most timely and easiest to do so.
- 5 **Use follow-up activities to capitalize on interest aroused by film!** Follow-up activities should include teacher and student questions and explanations, discussions, dramatization, written reports and supplementary readings—that capitalize the points made by the film.
- 6 **Evaluate the worth of each film in terms of pupil growth!** Through both subjective and objective tests, determine the film's contribution to your students' knowledge, ideals and habits.



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# MICKEY AS PROFESSOR

BY WALT DISNEY

Condensed, with Permission, from *The Public Opinion Quarterly*, Summer Issue, 1945

*Like other American homes, the home of Mickey Mouse and Donald Duck went to war. From the Disney Studios poured training films for the Armed Forces and animated cartoons prodding and instructing the home front.*

*In this article Walt Disney enthusiastically supports Mickey's professional possibilities. But he also describes the obstacles in the way of the educational film.*

The pressure of the past four years has forced us to put on trial the things we do, the way we do them, and the reason we do them. Under national crisis, we have been compelled to reject any move that had no purpose, any method that was slow, any means that could not guarantee results. The watchword was to retain whatever was efficient and to cast off whatever was not effective.

The physical sciences—chemistry, aviation, electronics, radio, medicine—have taken enormous steps forward to meet the urgent needs of war. Necessity has forced us to adopt techniques that, until the war, had been considered visionary. Scientists who knew theories had to learn application; the public had to learn use; industry had to learn the techniques to meet the demands of volume and quality.

The motion picture took a leading part in wartime education—propaganda as well as training. It explained ideas, it showed events, it made hidden

phenomena visible, and it demonstrated the way to control them. So successful was the motion picture in this task of education for war that close attention was once more given to its capacity as a means for enlightenment in the work of peace. Educators, scientists, statesmen and prelates have led a chorus of enthusiastic interest in the use of motion pictures for instruction.

## ANIMATION POTENTIALITIES

The Disney Studios have enjoyed a vantage point from which to observe the currents of opinion on motion pictures as educational aids. This was due to the circumstance that our facilities, at one time, were almost exclusively dedicated to film training programs for the Army, Navy, and Air Force. Moreover, the character of our output, as well as the personalities who carried out this work, led us toward attitudes that are educational although expressed in entertainment.

We had been preparing for this task for a long time. We had improved our technique to the point where it knew practically no limitations of picturization. The animated cartoon could with equal clarity depict the birth of a continent, the rhythm of a stellar system, the structure of an atom, or the anatomy of a microbe. What is hidden to the eye could not escape the drawing board. The animated cartoon can show the movement of winds

over a continent and the next moment demonstrate the flow of an electric current.

The versatility of the animated cartoon is obvious. What is not so apparent is that its nature demands a delicate adjustment of what are called "story values." The argument must be condensed and continuity so arranged that clarity and interest are never lost.

The virtues of the animated cartoon do not exclude the equally great virtues of direct photography. This fact has led the Disney Studios to develop the technique of combining animation with direct photography. In educational films all technical devices should be employed.

## WAR EXPERIENCE

We learned much from the films we produced for the Coordinator of Inter-American Affairs on health subjects, and from projects we have undertaken for private industry. There has been no limit to the variety of content. It ranged from mechanics to medicine, nutrition to inflation, language to geology, anatomy to infant feeding.

Reports from instructors and trainees were unanimous in crediting our films with speeding up learning, increasing retention, and compelling interest. These films, however, have been every one an experiment. We could not pretend to have reached definite conclusions, or to have discovered unfailing formulas. The success of these films, while flat-



tering, forced our attention toward what can be done as we gain experience.

### THREE-FOLD PROBLEM

The problem resolves itself into three main parts: what concerns the film maker, what concerns the educator, and what concerns finance and promotion.

The motion-picture producer can vouch for his technical competence but cannot pretend to a command of subject matter or pedagogical method. The subject expert is not necessarily a teacher, nor the teacher necessarily a subject expert. Neither possesses the skill to produce motion pictures. Hence all three need each other if the result is to meet the requirements which educational films should fulfill. These are authenticity, completeness, interest, and motivation.

In other words, the educational film must be true, it must give a rounded view of the subject, it must hold the interest of the student, and it must impel the student to apply his new knowledge. It only remains to assure the distribution and use of the films, which is an economic and social matter.

### EDUCATIONAL PRIORITY

One of the things most often asked of the educators who visit the Disney Studios is: what pictures are most needed, what pictures should first be produced? So far we have not received an answer that could be regarded as predominant.

There are those who believe that the first objective in education is training in character, in moral and ethical living. There are those who emphasize training in knowledge and skills, in mathematics, biology, chemistry, arts and crafts. There are proponents of beginning with history or geography. The choice of subject-area naturally is dic-

tated by the interest of the particular educator. We find also much divergence of opinion as to the admissibility of music, color, comedy, and idiomatic speech to educational films.

### SUPPLEMENT NOT SUBSTITUTE

Challenging is the occasional evidence of academic traditionalism, and sometimes prejudice, that regards teaching films as distracting novelties, and, in significant cases, as attempts to displace books, lectures, laboratories, and perhaps the teacher himself. Fortunately, even the educator who is most orthodox in his attitude still preserves enough intellectual curiosity to admit, after demonstration and discussion, the potentialities of the teaching film.

There can be no presumption that the film can replace the textbook, the laboratory, or the lecture. As education acquires new instruments, each must be assigned the function that is best suited to its capacities. And as the equipment grows in variety and power, the operator must also increase his versatility and skill. That is why we are inclined to reject the term "visual education" as misleading. Instead we like to think of one dynamic process that is "education" and to consider all the devices and methods connected with it as technical aids to its progress. It follows that since education is the one and only end, any facility used to accomplish it is justified to the extent that it proves effective.

Pictures, of course, can be made on any subject. The educational film can be the closest approximation to actual experience and practice. But it would be idle to expect that films alone can do the whole job. No one ever learned to play a piano, repair an engine, or conduct him-

self as a responsible member of society merely through passive observation. The student must work, he must apply, he must fit himself to meet problems and solve them through his own ingenuity and self-command. The function of the educational film hence is stimulative and informative like that of the textbook or the lecture.

The film commands a higher degree of attention and retention. Its physical nature, however, prevents the ease of reference that is inherent in the textbook. Hence the need for a combination of film and book is clearly indicated. Similarly, in the laboratory, the film can prepare the student much more quickly than any manual, but it cannot substitute practice. The need for both film and experiment is clearly indicated.

### ACCEPTANCE OF A NEW TOOL

So far, these notes have dealt only with the educational picture and some of the elements that should be incorporated in it, as if all that were necessary were to unite the teacher and the producer and turn out a truly educational film. But production is only the beginning. Once an educational film is made that meets all pedagogic requirements, the task remains to make it as available to education as the textbook is now. This appears to be by far the most difficult problem.

Education in America is almost entirely regulated by local government and supported by tax moneys. School administrators must justify to their boards, which are elected by popular vote, not only their expenditures and management but also the tendency and content of their work. Boards of education are obliged to show taxpayers that public funds are not being

wasted on personnel and equipment that do not carry out the wishes of the community in the training of youth. Educators, in turn, strive to lead the way progressively in a vital social activity which they, as professionals, feel they understand better than the public. Thus we have a balance of three forces, exercising healthy restraint on each other.

Motion pictures are generally regarded as an expensive commodity as compared with other educational paraphernalia. The expense, however, refers only to initial cost. By standards of durability and by what we might call lesson-per-student measure, films are just as cheap as textbooks and infinitely cheaper than laboratories. Our grandfathers looked askance at the cost of free books and materials, public school buildings, sports fields, libraries, and laboratories, but we accept these things as essential expense.

During the past century the cost of education per pupil per year has multiplied in the majority of our school systems. Educators have demanded greater facilities, school boards have recognized the need, and taxpayers in turn have paid the bills. When the public becomes better aware of the advantages in learning that the motion picture has proved able to give, the cost not only of films but also of projectors and suitable housing for their use will be accepted as a matter of course. At such a time, no school will be considered efficient unless it is properly equipped for showing films.

A recent survey shows that budgets of school systems have continued this upward trend and that funds allocated to audio-visual aids, mainly for motion pictures, have increased at a still

sharper rate. One county in Central California, which contains a small city and a number of small agricultural centers, reported an expenditure of \$34,000 a year on visual aids. Previous allotments in this county were only in hundreds of dollars. This is an extraordinary case, but it emphasizes the rising curve.

Our state universities conduct film-lending libraries, and private film exchanges supply individual schools with rented films. There is a noticeable trend in school systems to establish film libraries of their own. One might say that this is a general but not yet coordinated movement, led by educational enthusiasts. It awaits only the solution of economic problems to become as much an accepted facility as book libraries are today.

The Disney Studios have watched and pondered the factors outlined here, with sympathetic interest and with the desire to participate in developments. The problems are natural ones for the talents and techniques which raised the animated picture from a peep-show curiosity to a major art-form.

It is natural also that the educational world should be anxious to make use of a powerful facility. Gradually, through trial and error, the teacher, the producer, and the administrator are converging on ground where practical cooperation is possible. At the same time, the public is showing an amazing interest in new educational techniques. The generation that used the motion picture to help train its fighters and industrial workers into the mightiest force in history is not apt to ignore the motion picture as an essential tool in the labor of enlightenment, civilization, and peace.

### **Donald Nelson Foresees Film Industry Expansion**

Donald M. Nelson, president of the newly organized SIMPP (Society of Independent Motion-Picture Producers), is an expansionist. He believes this country must expand at home and abroad. He says:

"I see in the motion picture the best medium of carrying to the people of all nations the story of the American way of life. . . By educating other peoples to a better living standard, we are creating better customers for the output of American industry."

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### **Study Guide to "North West Mounted Police," Paramount Film, Re-issued**

Paramount has re-issued Cecil B. deMille's Technicolor feature, *North West Mounted Police*. A complete, illustrated guide to the discussion of this picture is available from ERGI, 172 Renner Ave., Newark 8, at 15c for single copies, or 5c a copy in sets of 30.

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### **33 ACOE Filmstrips**

The American Council on Education, 744 Jackson Place, Washington 6, D. C., is offering for free preview filmstrips of about 50 frames each on aspects of *Life in the U. S.*, purchasable at \$1.50 a strip, or any 7 for \$10. The complete set of 33 sells for \$45. A limited number of accompanying scripts, useful in language classes, are available at 10c a copy, in addition to the English descriptive scripts. Teachers of the social studies and Spanish teachers are invited to examine these materials as examples of the work of the Office of Inter-American Affairs in cooperation with the Council.



# WHO'S WHO IN AUDIO-VISUAL EDUCATION

## No. 33: Edward L. Munson, Jr.

Edward Lyman Munson, Jr., Chief, Army Pictorial Service, Signal Corps., who taught English at West Point from 1937 to 1941, was promoted to the grade of Brigadier General on June 27, 1945.

The 40-year-old West Point graduate was born at Fort Bayard, New Mexico, the son of Brigadier General and Mrs. Edward Lyman Munson. He attended schools at various Army installations both here and abroad until his graduation from Western High School, Washington, D. C., in 1921. He was awarded a Bachelor of Science degree at the United States Military Academy and was commissioned a second lieutenant of Infantry in June, 1926.

General Munson was promoted to first lieutenant in March, 1932; to captain in June, 1936; to major (temporary) in January, 1941; to lieutenant colonel (temporary) in February, 1942; and to colonel (temporary) in August, 1942.

His first assignment was to the Presidio of San Francisco, California, for duty with the 30th Infantry. In August, 1928, he was ordered to Headquarters, Hawaiian Department, Fort Shafter, Hawaii, where he joined the 35th Infantry. He also served with this regiment at Schofield Barracks and Fort Armstrong, Hawaii, from February, 1929 to December, 1930, when he sailed for the United States.

Then a first lieutenant, he



Edward Lyman Munson, Jr.

proceeded to Fort Benning, Georgia, with the 24th Infantry, and in September, 1931, he was detailed to the Infantry School at Fort Benning as a student officer. Upon graduation in 1932, he remained at that station and rejoined the 24th Infantry. He then completed the Tank Course at the Infantry School in May, 1933, and was assigned to Civilian Conservation Corps duty at Redding, California. From June, 1934 until May, 1935 he served with the 30th Infantry at the Presidio of San Francisco, and was again ordered to Schofield Barracks, Hawaii, for duty with the 19th Infantry.

Returning to the United States, he went to West Point, New York, in 1937, where he was assigned as instructor in the Department of English, later heading the course in Freshman English. He served in this capacity until June, 1941, when he was ordered to Washington and assigned to the Morale Branch.

He organized and operated the Army Research Branch of the present Information and Education Division, and later organized and supervised the Army Information Branch of the Information and Education Division. Operations included the organization and establishment of "Yank," the Army Weekly; Army News Service, Armed Forces Radio Service, and Camp Newspaper Service. He also established and operated a Motion-Picture Production Unit for the purpose of producing orientation and information films. This Unit was later transferred to the Signal Corps' Army Pictorial Service. He was transferred to the Signal Corps in April, 1944, as Chief of the Army Pictorial Service, which he has operated from that date.

His foreign service in this war includes various overseas missions, with temporary duty in the European, North African, Middle-East, and China-Burma-India theatres in 1943, as well as a mission to the Pacific Ocean Areas in 1944.

General Munson has been a frequent contributor to military publications. He served on a committee of the National Research Council in compiling "Psychology for the Fighting Man" and "Psychology for the Returning Soldier." His book, "Leadership for the American Soldier," of which 200,000 copies have been printed, was lauded by Major General E. F. Harding as "the most practical, sanely balanced, and usable treatise

available on the subject . . . the most important literary contribution to national defense that has come off the press since America began to arm."

#### No. 34: Horace O. Jones

Horace O. Jones, popular president of the Allied Non-Theatrical Film Association, was born in Jamaica, New York, August 31, 1895. At the conclusion of his second term as head of ANFA and the completion of his part in the Eighth War-Loan Drive, Horace may be able to devote full time again to his regular work as Eastern Director and Assistant Treasurer of the Victor Animatograph Corporation.

He is familiar with war-time interruptions, however, and has re-adjusted his life during three of America's wars. In 1915, when Horace had completed his high-school course and was about to enroll at Cornell, the Mexican War broke out. He enrolled in the U. S. Cavalry instead. Fighting with Pershing in Mexico, he was able to put to good use some early training in horsemanship. His father possessed a stable of saddle horses. Horace during his high-school days had been an amateur polo player.

In 1917, on completing an exciting experience in Pershing's Expeditionary Forces across the Rio Grande, Horace tried to enroll at Cornell again. But the world was in a mess, and Uncle Sam had to help set it right. Horace enlisted again in the Cavalry and embarked on World War I. Upon the dissemination of his regiment, he was transferred to the Army Signal Corps Officers' Training School in France. He was wounded in Belgium, near where his own son Robert was destined to be severely wounded in a second



Horace O. Jones

World War. Horace returned from France with the rank of 1st Lieutenant.

A veteran, and by this time old enough to be a college graduate, Horace on his discharge from the Army continued to pursue his education. He studied at Columbia University, at N.Y.U., and later at the International Business Machines School. He was graduated from the latter as a trained salesman, but his old wound was bothering him. He resigned from his salesman's job. For two years, while his wound healed, he held a desk job with an insurance company.

Jones then joined the Q.R.S. Music Company. This company was merged with the DeVry Corporation. As a result, Jones was associated with that corporation for the next decade. Jones resigned to become Branch Manager of the Non-Theatrical Division of the National Theatre Supply Company, a subsidiary of Fox Film Company. This firm distributed Victor Animatograph products. When, sixteen years ago, the 16mm division of National Theatre Supply was dissolved, Jones was appointed to liquidate National Theatre Supply Company's stock. This

was completed the following year. It was then that he was appointed Director of Sales for the Eastern Division of the Victor Animatograph Corporation. He has held this position ever since.

Jones served as chairman of the National 16mm War Loan Committee for the 5th, 6th, and 7th War-Loan Drives. His efforts helped the committee achieve 141,000 screenings of 16mm films, seen by an unprecedented total of 33,000,000 persons during the 7th Loan Drive. In 1944 Horace was elected head of ANFA. In 1945 he was re-elected. He is an active member of every organization in the 16mm industry. He is especially interested in audio-visual education because of the vital part it has played in World War II.

His son, now recovering from wounds, has been awarded the *Croix de Guerre*, the Purple Heart, a Presidential citation, and three battle stars. On his return, he hopes to continue at Dartmouth College. Jones's daughter Penny, a college freshman, will keep her dad posted on the upward trend of visual education at the college level.

Meanwhile Horace manages to find time for the Nassau County Mounted Guard. He is Captain of this troop and rides once a week near his home at Rockville Center, L. I.

#### No. 35: Charles R. Crakes

Charles R. Crakes, DeVry Corporation's educational consultant, has been doing a job of field service for audio-visual teaching altogether without parallel for distances covered, meetings addressed, contacts made, and new trails blazed. Crakes has been conducting workshops in utilization of audio-visual materials at lead-



ing colleges and universities, helping schools in the development of clinics and conferences devoted to visual education, giving aid and advice to teachers from coast to coast, by mail, by phone, and by personal visits. During 1945, Crakes has traveled through Washington, Oregon, California, Utah, Colorado, Illinois, New York, Delaware, Maryland, and other states, serving as a speaker and as a consultant on problems related to the use of films, slides, charts, maps, and other tools of instruction. His workshop at Stanford University last summer included 200 students. In line with the policy of leading manufacturers of visual equipment, Crakes serves the whole visual movement as well as his own firm. In this he is carrying out the aims of the late Dr. Herman A. DeVry, whose sons are continuing the development of the DeVry projector.

Crakes was born January 26, 1894 at Chamberlin, South Dakota; was graduated from high school at Howard City, Michigan, in 1913; received his A. B. degree at Northwestern University in 1930 and his A. M.



Charles R. Crakes

degree there in 1941. Before joining DeVry, he was Superintendent of Schools at Moline, Illinois. He progressed to the superintendency through service as a teacher and as principal of elementary and secondary schools. During 25 years of teaching and administrative work in the schools, Crakes did much to foster the development of visual methods. He knows the problems of the schools and the answers to the questions asked by teachers.

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Any school planning a workshop, a clinic, or a conference devoted to the audio-visual movement may have the free services of Mr. Crakes. He may be addressed at the Educational Department of the DeVry Corporation, 1111 Armitage Avenue, Chicago 14.



Charles R. Crakes conducts a class at Northwestern University.



A GUIDE TO THE STUDY OF  
THE 16MM SCREEN VERSION OF JULES VERNE'S

# THE ADVENTURES OF MICHAEL STROGOFF

*Available Through Bell & Howell Company and Associated Distributors*

BY FRANCES TAYLOR PATTERSON  
Instructor in Motion Pictures, Columbia University

## EDITOR'S NOTE

Most stories fall into two classes—stories of decision and stories of achievement. The novels of Jules Verne belong in the latter class. The titles of the stories of this noted French author, who lived from 1828 to 1905, reveal at once that they deal with men of action and imagination, whose achievements are so extraordinary that they amaze you: "20,000 Leagues Under the Sea," "A Journey to the Center of the Earth," "From the Earth to the Moon," "Five Weeks in a Balloon," "Captain of the Pole Star." Even his "Around the World in Eighty Days" was as thrilling in its time as "Around the Earth in a Single Day" would be now.

Verne's 19th-century tales of imaginary voyages, fantastic adventures, and marvelous inventions anticipated the submarine, the airplane, jet propulsion, television. His heroes are perfect prototypes of the Superman of today. To the one end of manly action, Verne subordinates love elements and social comment. He interweaves no satire, such as permeates "Gulliver's Travels" and "Alice in Wonderland." Accordingly, Michael Strogoff, Courier of the Czar, is purely and simply a man of heroic action, for whose success we find ourselves rooting and cheering. Devoid of political, philosophical, or ideological implications, the story is pure entertainment, an example of colorful melodrama as such from start to finish. The film version is true to the type of the original story and its Russian setting. In adapting it to the screen, the producer captured the sparkle and dash of its style. Students will find it fascinating to compare the film and the book, to note the episodes that provide the basis for brilliant flashes of cinematic melodrama, and to find answers to the interesting questions in Mrs. Patterson's Guide.



Michael Strogoff, Courier of the Czar, receives despatches from Alexander II to the Grand Duke Vladimir.

## THE STORY

In the year 1870 the Tartar hordes of Siberia revolt against Russian rule. They are led by the traitor, Ivan Ogareff, formerly a colonel in the Russian army. The Tartars have cut the telegraph line, leaving the forces of the Grand Duke isolated at Irkutsk. Military orders must be sent him by courier. Michael Strogoff, a captain of the Imperial Guard, is chosen to carry the despatches under the name of Nicholas Korpanoff, merchant. A traitor in the palace immediately sets a woman spy, Zangarra, to follow him. On the train to Nijni-Novgorod, Michael finds Zangarra; Cyril Blount, a British war correspondent; Eddie Packer, an American correspondent; and Nadia, a young Russian girl traveling alone. Zangarra makes an effort to attract Strogoff, but he is more interested in Nadia. At Nijni-Novgorod Zangarra meets Ogareff at a gypsy camp. Summarily Ogareff sends Zangarra back with his aide, Vassily, to take the boat to Omsk and to get Strogoff's papers.

At the government bureau Strogoff finds Nadia in tears. She must get to

her father, who is ill at Omsk, but officials have denied her a passport. Strogoff arranges with the police to allow his "sister" to accompany him.

On the boat Strogoff rescues Zangarra from a bear which has escaped from a troupe of entertainers. Zangarra sends for him to come to her cabin in order to thank him. Vassily wants to assassinate him to get the papers, but the woman spy hesitates to kill the man who has just saved her life. She will get the plans later by strategy.

Strogoff, suspicious, slips off the boat with Nadia at the next landing and proceeds by carriage. At a post-house a traveler, Ogareff, disputes Strogoff's right to the only available horses. Neither knows the identity of the other. For the safety of his mission, Strogoff refuses to fight over the horses—or over a cut from Ogareff's whip.

Strogoff and Nadia, continuing their journey in a peasant cart, are being ferried across the river near Omsk when a Tartar band attacks them. Strogoff, badly wounded, is knocked overboard. Nadia is taken prisoner. A shepherd pulls Strogoff unconscious from the river. When he comes to, after several days, he starts feverishly for Omsk.

At Omsk, now in the hands of the Tartars, Ogareff, furious at Zangarra and Vassily for letting Strogoff escape them, orders a thorough search of the city. Strogoff, going to an inn to secure a horse, is joyfully recognized by his mother, who lives in the town. He denies he is her son. But soldiers try to seize him. He escapes. The Tartars take his mother prisoner. His pursuers gain on Strogoff. He burns the military plans and keeps only the letter to the Grand Duke. He is captured just as he is about to reach a Russian relief army. The reinforcements are overwhelmed by the Tartars in a full-scale pitched battle.

Ogareff gives Zangarra a beautiful string of pearls, telling her she must



identify Strogoff among the prisoners. She denies that he is there. Ogareff orders Strogoff's mother to be flogged. Strogoff, unable to witness this sight, rushes to her defense.

Ogareff puts Zangarra on a horse. In ten minutes his soldiers will have orders to shoot her on sight. She delays to find that Ogareff intends to blind Michael. She gives the executioner the pearls as a bribe to feign executing the sentence.

Thinking him blinded, Ogareff sets Strogoff free. Zangarra overtakes him as Nadia leads him away. She has secured two horses for them. After they have gone, she attempts to mount her own horse, but falls, shot by Vassily.

Ogareff presents himself to the Grand Duke at Irkutsk as Michael Strogoff. He gives false information as to the Tartar plans. He has arranged to ignite the oil which the Tartars have poured on the river as a signal for the attack. As the flames burst forth, Nadia, separated from Michael, arrives at the Palace and confronts Ogareff. He is about to kill her when Strogoff leaps upon him, and, after a frantic fight, kills him. Strogoff establishes his identity for the Grand Duke, leads out the army and routs the Tartars just as their victory over the besieged city seems assured. He marries Nadia and is honored by the Czar.

### THE PLOT

1. If you have read the book on which the film is based, list some of the changes made in adapting the story to the screen.

2. Were there any points in the plot as filmed which you felt were not well motivated?

3. Do you think some explanation should have been given as to why Strogoff allowed Nadia to consider him blind? We know why he told his mother he was **not** blind. Should we have been told why he told Nadia he was blind? Did you think he was blind, or did you think he was not blind, when he confronted Ogareff in the palace? Do you think the point was left obscure in order that the audience might be surprised, with Ogareff, when he sees? Was the surprise worth the sacrifice of plot clarity?

4. In the book it was the tears which rose in Michael's eyes at seeing his mother for the last time that saved his sight by causing a protective vapor to form between the optic nerve

and the white heat of the metal. On the screen his sight is saved by Zangarra's bribe to the executioner. Discuss this change. Which plot device do you think is the stronger? Which the more cinematic?

5. Jules Verne did not have Strogoff's mother die when her son is blinded. Can you assign any reason for the change that is made in the film version? Has her death dramatic or emotional value? Or does it, perhaps, simplify the plot? Would you prefer to have her live?

6. In the book it was Nadia whom Michael rescued from the bear, and the background was the Ural Mountains, not the boat. Can you see good plot reasons for these changes?

### THE CHARACTER VALUES

1. What qualities in the character of Michael Strogoff do you especially admire?

2. Can you name scenes in which he best displays these qualities?

3. Would you say that this is a story which shows growth of character, or the testing of virtues already possessed?

4. Does Nadia change in any way, either for better or for worse?

5. Would you say that Nadia remains as steadfastly good throughout the story as Ogareff remains steadfastly evil?

6. Does the character of Zangarra improve or deteriorate?

7. Can you name three motives which might explain Zangarra's conduct in shielding Strogoff?

8. What elements in the scene where Ogareff strikes Strogoff with the whip convince you that Strogoff is no coward? What pictorial means explain away his seeming cowardice?

9. What qualities did Strogoff show in his relation to his mother?

### THE CAST

1. If possible, read the description of Michael Strogoff given by Jules Verne at the beginning of Chapter III. Does Anton Walbrook fit this description? If you cannot, or have not, read the book, do you consider Walbrook a good choice for what, in your opinion, a courier should be?

2. Do you consider that an actor speaking broken English creates the



Can you name these two characters? For whom does the one on the left mean death?



What property in this scene influences Strogoff in his determination not to quarrel?



What is the effect of the answer of Strogoff's mother on Ogareff? On Zangarra?

illusion of a foreigner? Actually if the story were taking place in Russia, all of the characters would be speaking Russian.

3. What qualities did Fay Bainter bring to the delineation of Strogoff's mother? Have you seen her in other characterizations?

4. Are the roles of Eric Blore and Eddie Brophy always comic? Can you



What does this close-up accomplish that could not be accomplished in a medium shot?



What does this character—in real life once a Russian wrestler—do to advance the plot?



J. N. Ermolieff, who created this film in English, French, and Spanish, chats with Elizabeth Allan.

name any other picture in which they appear?

5. Which of the so-called character actors would you consider most effective? Would you say that the casting of Akim Tamiroff added strength and realism to the film?

6. Are there any other screen personalities that you would have preferred to see playing the parts in this film?

#### THE HISTORY

1. Can you give any facts about Czar Alexander II for whom Michael Strogoff carried his despatches?

2. Can you tell anything about af-

fairs in the other countries at the time when the events in the picture were taking place? In France? In Germany?

3. Who was President of the United States?

4. To what flag do the Tartars hold allegiance today?

#### THE GEOGRAPHY

1. Are you clear about the relative positions of Russia, Siberia, Tartary, and Turkestan? If possible, read Chapter II of the book "Russians and Tartars."

2. What mountain range did Michael Strogoff cross in going from Russia in Europe to Siberia? Do you remember what Verne says the name signifies? If possible, read Chapter X.

3. In 1870, when the action of the story takes place, one travelled to Siberia by post-chaise. How does one get there today?

4. Did the picture arouse in you any desire to travel in these lands?

#### THE VOCABULARY

1. Were there any words in the dialogue of the photoplay which were new to you?

2. Can you define *emir*, *ruble*, *ko-peck*, *vodka*, *verst*, *samovar*, *steppes*?

#### THE PLAYERS

Michael Strogoff.....Anton Walbrook  
Ogareff .....Akim Tamiroff  
Zangarra .....Margot Grahame  
Nadia .....Elizabeth Allan  
Strogoff's Mother.....Fay Bainter  
Cyril Blount.....Eric Blore  
Vassily .....Paul Guilfoyle  
Czar Alexander II.....Paul Harvey  
Grand Duke Vladimir...William Stack  
Eddie Packer.....Edward Brophy  
Innkeeper .....Michael Visaroff

#### THE CREDITS

Author .....Jules Verne  
Producer .....Pandro Berman  
Associate Producer.....J. N. Ermolieff  
Director.....George Nicholls, Jr.  
Cinematographer .....Joseph August  
Producing Company.....RKO Radio

## Films For Teaching English Composition

"I recently tried with success the experiment of teaching composition in a ninth-grade class with the aid of one-reel motion pictures. I stressed classroom work and minimized homework. I used movies that enabled me to emphasize the life-career motive throughout the term of three months. The pupils studied every film from occupational angles. Their object was to gain vocational information and to point out the requirements, the advantages, and the disadvantages of many occupations. The pictures were mainly industrial, geographical, and scientific. Some of them were not so good, but generally they were valuable in showing men and women at work, often in interesting settings throughout the working world.

"What the experiment demonstrated forcefully to me was that a one-reel picture requiring fifteen minutes for projection and allowing fifteen minutes for preparation and fifteen minutes for immediate reaction, greatly enhanced the interest of the children in their composition work. So well appreciated were these films by the boys and girls in the class that they worked with unflagging enthusiasm throughout the term. Their problem was no longer to go home and ponder how to fill up a page of composition paper on the topic assigned, but rather how to say in a fifteen-minute theme all they would like to say on the subject. For films frequently gave them so much vicarious experience that they had many ideas to express. At the end of the term all agreed that the one-reel picture told them more in fifteen minutes than anything they could have heard or read in the same space of time. Added to the advantage of the speed with which the films imparted information was frequently the advantage of dramatic suspense—the interest of a story. Then, indeed, was the film ideal from the child's point of view."

Does this read like something new? It is an excerpt from an article by the publisher of the present GUIDE, which appeared in *Educational Screen* in December, 1927. We'll be glad to get your reactions to these ideas of eighteen years ago.

*Additional copies of  
this study guide, 5c a  
copy or 25 for \$1.00*



## A GUIDE TO THE SCREEN VERSION OF THE WONDERFUL ADVENTURES OF

**PINOCCHIO***Walt Disney's Technicolor Cartoon Fantasy*

PREPARED AT NEW HAVEN STATE TEACHERS COLLEGE, UNDER THE SUPERVISION OF DOROTHY McCUSKEY

**THE WONDERFUL ADVENTURES OF PINOCCHIO.** *Cartoon production by Walt Disney. RKO Radio. Highly recommended for all ages.*

Pinocchio, (pin-oke-io), the story of the mischievous marionette who became a boy, has been a folklore classic of Italian literature for hundreds of years. In the 1890's Carlo Lorenzini, under the pen name of C. Collodi, wrote the story in a version illustrated by Attilio Massino, who gave the wooden boy the physical form we have come to associate with Pinocchio.

When Walt Disney and his staff began to plan their treatment of the legend, two chief problems faced them. One was the physical form of Pinocchio himself, and the other was how they would adapt the story. The answers to these problems had to be not in terms of readers, but of "see-ers," for the animated cartoon is primarily visual.

There were two schools of thought in the studio, one favoring the grotesque type of character and the other leaning toward roundness and cuteness. Pinocchio started out with a long nose, a peaked cap, ungloved hands, and dwarf shoes. Then he acquired regular shoes; lines became bolder, and details simpler. The shoe-string necktie became a big round one, and the hat evolved to one like a child's. Finally the new round Pinocchio appeared with button nose, bulgy cheeks, big eyes, large ears, four-fingered, gloved hands, Tyrolean hat (very jaunty)—a lovable marionette ready to become a real boy.

The story underwent similar changes. Unnecessary characters disappeared, and incidents kept were chosen because they had possibilities of humor and because they would animate well. Characters became individualized, like the Fox, who is now J. Worthington Foulfellow, alias "Honest John." The Cricket, too, who spent much of his time as a mere voice in the original, now emerges as Jiminy Cricket, the "Official Conscience."



**Geppetto joins our gallery of favorite characters.**

Pinocchio has emerged from the children's classes and the juvenile book where he has hidden for many years, and now proves his universal appeal.

#### **HOW WALT DISNEY'S PINOCCHIO WAS MADE**

Can you imagine how many drawings two million are? That's how many individual drawings went into the making of the final 300,000 drawings that appear on the screen in Walt Disney's "Wonderful Adventures of Pinocchio." What we see as a flash on the screen is really a foot of film made from sixteen drawings. The story of the making of a Disney feature film is thus one of infinite patience and amazing technical knowledge and skill.

When "The Wonderful Adventures of Pinocchio" was chosen as the next feature-length Disney production, the story crew went into action and, after months of conferences, a rough script was prepared. Adapters broke it down into sequences, animators made figure drawings illustrating the story from beginning to end, and dialogue was prepared. Then the sequences were divided up among five directors who made a rough timing of the picture, and began to work with the musical director about what kind of music

was suitable for each part. Then the scenic artists began to work, and the dialogue was recorded. Walt Disney and the director went over all steps of the work, and finally it was put together on one big time-chart.

Meanwhile, the character men were busy. They drew and consulted, drew and consulted, until finally even the goldfish and sea-horses had personality. Figaro, the cat, held up the production a while. First, he was just a plain garden variety of cat, and then one day an animator produced the lovely, fluffy kitten that everybody knew was just right. Monstro the Whale was quite a problem for the animators, too, because nothing so large had ever been used. His size was finally emphasized by very careful perspective. He was drawn to the scale of a three-story building and everything else was in proportion. Did you notice Jiminy Cricket on the whale's eyelash?

To help the animators, there is also the model department which makes real, working models of all the properties drawn by the artists. They made the toys in Geppetto's shop, and a tiny coach complete with lights. More than that, they ran it over a road with bumps (made of sponges) so that they could see just how it rocked over bumps. The model department made a miniature whale skeleton five feet long that the artists could twist and turn, and even fashioned a rib cage and lungs that could be pumped to look as if the whale were really breathing.

When the backgrounds are finished, the music, dialogue, and sound effects recorded; then the animator is ready to begin drawing the sequences of action. The cutting department prepares for him a chart which shows, in terms of a single frame of film, the length of each word, the intervals between words, the vowel and consonant sounds, accents, inhalations, and exhalations. The animator draws from this pattern. If the character says "hello," and the cutting department



Stromboli has mass and bulk, a requisite of figure drawing.



It's interesting to personalize animals.



See the dynamic line direction of the arms as opposed by the legs.

has said that this word, recorded, takes eight frames of film, then the animator must produce eight drawings in which the lips of the character move to form the word, plus whatever bodily actions have been decided upon by the animator, the director, or Walt Disney himself. General sound effects are charted the same way.

The animators work on illuminated drawing boards, so that after one drawing is completed, another sheet can be placed on top and the new drawing be varied just enough to make the action smooth and natural-looking. Experienced animators draw the difficult and important pieces of action, their assistants follow this action, and finally, less experienced artists, called "inbetweeners," do the finely-graded changes completing the action. As soon as a series of drawings is completed, it is photographed and returned to the animator who runs it on his own little projection machine to see if the action is smooth. This rough test must then be approved by the director and the production supervisor.

When the drawings are approved, they are sent to the inking and painting department. Here the drawings are first transferred to sheets of transparent celluloid and inked so skillfully that they lose none of the charm of the originals. Next, paint is applied to the reverse side. Color for each bit of the picture has previously been chosen from the 2,000 colors and shades of paint specially ground and mixed in the studio paint factory.

After the celluloids are finished, they are sent to the camera department, where each is placed over the proper background and photographed. Here again, many technical improvements have been made. A new \$75,000 multiplane camera is now used that photographs simultaneously the character and a background placed at a distance from it. Instead of being vertical, as former ones were, this camera is arranged on a crane so that it can be run into a scene or away from it. The backgrounds that can be used with this camera are twice as large as the previous ones. (Very handy when working with whales.) The operation of the camera is quite complex, requiring a detailed control sheet and a special periscope finder with which the operator can check before taking the picture. The camera is said to add both depth and vitality to the picture,

## MUSICAL ELEMENTS

Six songs, each furthering the plot in Disney's reconstruction of the story, feature the musical treatment of "The Wonderful Adventures of Pinocchio." The following synopsis indicates how the six songs are introduced and provides a basis for discussion of the interweaving of song and story.

## SYNOPSIS OF THE SCREEN VERSION

The picture opens with little Jiminy Cricket singing a melodious ballad, "When You Wish Upon a Star." As Jiminy completes his song, he offers to give the audience an example of a wish come true, which leads into the actual story of Pinocchio's wonderful adventures.

The story concerns a kindly old woodcarver who creates a particularly engaging puppet, which he names Pinocchio. As he finishes painting a face on Pinocchio, he tries out the marionette to see how successful it is. He winds up his music boxes and, to the tinkling tunes, he manipulates Pinocchio's strings so that the latter does a dance, as Geppetto sings a quaint song, "Little Woodenhead." Another song in this sequence is "Turn on the Old Music Box."

That night, the Blue Fairy gives Pinocchio life because Geppetto, who always wanted a son, has brought so much happiness to others. Jiminy Cricket, a little vagabond, becomes involved in the situation to the extent that the fairy dubs him Pinocchio's conscience. Jiminy sings the lively song, "Give a Little Whistle," in which he tells Pinocchio that the puppet should always whistle for the Conscience when getting into trouble.

Geppetto sends Pinocchio to school, but a Fox and a Cat, a pair of slick villains, spirit him away to the rollicking tune of "Hi-diddle-dee-dee, an Actor's Life for Me," selling him to Stromboli, an unscrupulous puppet master. In the puppet show the little marionette sings a spirited song, "Got No Strings."

The picture ends on a joyous note, with Jiminy reprising the song, "When You Wish Upon a Star," for the Blue Fairy has made Pinocchio a real boy because he has proven himself worthy of the honor by almost losing his life to rescue Geppetto from the villainous Monstro the Whale.



### SUGGESTIONS FOR STUDY

"The Wonderful Adventures of Pinocchio" offers manifold possibilities for the introduction of integrated projects involving many elementary and secondary subjects. There come to mind at once oral and written composition in many forms, spelling, study of other lands, drawing, and hand-work. There are excellent possibilities for general science, and the material for discussions of good and bad conduct is unparalleled. The motion picture as an art form should not be neglected, of course. The following questions and suggested activities are merely indications of many possible classroom uses of the film.

1. What is the special province of the animated cartoon? That is, what effects can be obtained here that cannot be achieved in any other type of film?
2. How does Walt Disney make you laugh? Is it the way the characters look? Or what they say? Or what they do? Does the music contribute to the humorous effect? How?
3. Is the film notable for being like real life, or for the way in which it is different from things as they are? What type of story does it present?
4. Does Disney use distortion of line and sound as much here as he does in the short films?
5. Can you find a difference in the use of color in Pinocchio and in the shorts?
6. Is the tempo of the film fast or slow? What sets the tempo?
7. In what ways does the music contribute to your enjoyment or understanding of the film? What different kinds of music does Disney use?
8. Are the songs particularly appropriate to the people who sing them?
9. Does the plot run smoothly?
10. Does each character stand for something in particular? If so,

what? Is he consistent all the way through?

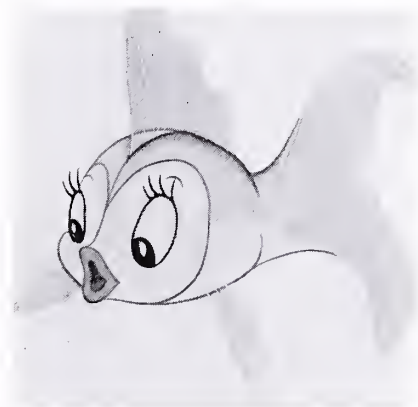
11. If you have read any of the translations of Collodi's version of the Pinocchio story, try to answer these questions:
  - a. What characters did Disney leave out of the Collodi story? What did he add?
  - b. Can you find reasons for his leaving them out, or adding others?
  - c. What effect does this have on the story?
  - d. How is the treatment of the cricket different in the Collodi and in the Disney versions?
  - e. How has Disney changed the character of Pinocchio?
12. Why does Pinocchio need a special conscience?
13. Why is Jiminy Cricket doubtful if Pinocchio needs a conscience when he is a success among the puppets?
14. Why were the little boys turned into donkeys?
15. How did Pinocchio finally get to be a real boy?

The following references contain useful information and pictures:

*Time*, January 10, 1938; *Science News Letter*, May 14, 1938; *New York Herald Tribune*, October 1, 1939; *New York Times Magazine Section*, October 1, 1939; *St. Nicholas*, April, 1939; *Good Housekeeping*, October and November, 1939; *Coronet*, November, 1939; *Scholastic*, December 18, 1939; *Wilson Library Bulletin*, December, 1939; *Life*, December 25, 1939; *Look*, December 19, 1939; *Hollywood*, January, 1940; *McCall's*, January, 1940; *Popular Mechanics Magazine*, January, 1940 and May, 1938; *Screen Romances*, January, 1940; *Better Homes and Gardens*, January, 1940; *A Short History of Animation: The Cartoon*, The Museum of Modern Art Library; *Photoplay*, January, 1940; *School Arts*, January, 1939; Edgar Dale, *How To Appreciate Motion Pictures*, pp. 54-56; *Screen Guide*, January, 1940; *Silver Screen*, January, 1940; *Movie Life*, January, 1940.



How does Jiminy Cricket act as Pinocchio's conscience?



How did the animotor get the glamor-girl effect?



Children like to draw animals. Give them plenty of opportunity to learn.

*Additional copies of this Guide, 5c a copy or 25 for \$1. Address Educational & Recreational Guides, 172 Renner Avenue, Newark 8, N. J.*

## A Guide to the Classroom Utilization of the 16MM Documentary Film on Alaska

# SEWARD'S FOLLY

BY HOWARD E. THOMPSON  
Consultant in Projection, Mount Airy, Maryland.

**SEWARD'S FOLLY.** Documentary film on Alaska. Produced by Charles Diltz. Distributed in 16mm sound, black and white, by Nu-Art Films, Inc., 145 West 45th St., New York 19, N. Y. Running time, 12 minutes. Recommended for elementary and secondary schools.

Documentary films may serve both as introductions and as summaries. Background information is necessary before presenting such a film as this. To help the teacher (1) develop that background and (2) stimulate a desire for research and follow-up reading are the purposes of the guide.

This reel pictures the resources and wealth of Alaska, disproving the charge that William Henry Seward (1801-72) had committed a "folly" when, as U. S. Secretary of State (1861-69), he purchased Alaska from Russia for \$7,200,000 for the United States Government.

In grades 4 to 6, *Seward's Folly* may be used to vitalize the study of Eskimo life and animal life in the North.

In grades 7 and 8, *Seward's Folly* will correlate with units in geography and history.

In the high school, *Seward's Folly* will clarify the importance of Alaska in U. S. History. It will also prove valuable in biology classes. In English classes, it can serve as the basis of exercises in composition.

### BEFORE PRESENTING THE FILM

A. The alert teacher will arouse interest by announcing that the film on Alaska is to be shown and asking the children

themselves to suggest what may be expected in a film on Alaska. Children enjoy selecting and listing topics they would like to study. Encourage them to develop their ideas into illustrated scrapbooks which may be later turned over to the school library. Include an analysis of the importance of Alaska in the present air age, especially in the high school.

B. For older groups of students post lists of magazine articles on Alaska; for example, *Click*, January 1945—"Alaskan Opportunity"; *Life*, October 18, 1943—"Alaska Highway." Bring to the classroom also a number of books on Alaska, such as *Guide to Alaska—Last American Frontier* (Federal Writers' Project, The Macmillan Co., 1939). Keep the books on display until the film is reviewed.

C. Have the class secretary write to Department of Interior, Washington, D. C., for a copy of the booklet *The Alaska Railroad*, with schedules and tours of Alaska.

### AFTER PRESENTING THE FILM

A. Discuss the *icebergs* which the children have seen. Assign research questions: 1. How are icebergs formed? 2. What portion of an iceberg is under water? 3. Do icebergs cause fog? 4. Why are icebergs such a hazard to navigation? 5. Tell about the Titanic disaster. (Answers may be found in various children's encyclopedias.)

B. Discuss *mining*. Assign re-

search questions: 1. What are the small round pebbles of gold called? 2. What is the current price of gold? 3. Where is most of the gold in the world now stored? 4. When was gold discovered in Alaska? 5. Relate the circumstances.

C. Discuss the scenes of *salmon* jumping over the falls on the way to their spawning grounds. Research questions to be assigned: 1. In what season do salmon spawn? 2. What is meant by "spawning"? 3. How many eggs does a salmon lay? 4. Are salmon caught before or after spawning? Explain. 5. How are salmon caught? 6. What is the value of the yearly salmon catch? How does this amount compare with the cost of Alaska? 8. How high can salmon jump? 9. What gives the salmon power for the high jump? 10. What are the food values of salmon?

D. Discuss the scene of the *train* puffing through the hillside forest. Short though the scene is, it may be utilized to encourage a pupil to look up the story of the Alaska Railroad.

E. Discuss the scene of the *native dance*, which gives a good view of Eskimo costume. It may serve to motivate research and analysis of the effect of the white man's coming on the living conditions of the Eskimos.

F. Discuss the scenes along the *Yukon River*. Research questions to be assigned: 1. During which season are the rivers of



Alaska most turbulent? Why? 2. To what depth are they frozen in winter? 3. During what season are they of most use to man? 4. Into what bodies of water do they empty? 5. Unscramble these ten misspelled names of rivers: aedme, knaota, loilevle, okkub, oyokkku, kuncy, wuskikokm, atnaan, niprepoue, precpo. (Key: Meade, Noatak, Colville, Kobuk, Koyuk, Yukon, Kuskokwim, Tanana, Porcupine, Copper.)

G. Discuss the *animals* shown in the reel (reindeer, bear, caribou, moose, seals). Dictate this

true-false test; then discuss the results of the test: 1. (T) Young bears are called cubs. 2. (F) Reindeer hibernate in the winter. 3. (T) A bull moose has broad flat antlers. 4. (T) Bear cubs can catch fish with their paws. 5. (F) Venison is the flesh of seals. 6. (T) The skin of seals is used for clothing.

#### BRIEF OBJECTIVE TEST OF GENERAL INFORMATION ON ALASKA

1. Alaska is in the northwestern part of (2)  
(1) United States (2) North America (3) Canada

2. Alaska's most profitable industry is (3)  
(1) mining (2) lumbering (3) fishing (4) agriculture
3. A glacier is a (3)  
(1) highway (2) fjord (3) river of ice (4) strait
4. Inside Passage is (3)  
(1) highway (2) railroad (3) waterway
5. Point Barrow is 62 degrees north (1)  
(1) latitude (2) longitude
6. Japan current is (1)  
(1) an ocean stream (2) a river (3) electric power
7. Mention the title of a book about Alaska.

## Cultural Week-End at the Waldorf

BY FLORA RHETA SCHREIBER

In this age of crucial conference on the diplomatic front it is heartening to find the cultural front conferring, too. Under the auspices of the Independent Citizens' Committee of the Arts, Sciences, and Professions, a series of meetings was held June 22-23 at the Waldorf in New York.

There were sessions on science and technology, national health and welfare, new perspectives in education, writing and publishing, architecture and design, art, commercial art, advertising and public relations. Lillian Hellman, the playwright; Margaret Webster, the producer; Walter Greaza, Asst. Exec. Sec. of Actors Equity; and Abram Hill, director of the American Negro Theatre, spoke for the theatre. Marc Connelly, the writer, John Grierson of the Canadian Film Board, and Bosley Crowther of the New York Times took up the cudgels for films. Radio's spokesmen were William S. Gailmor, the commentator; Paul Porter, the new chairman

of the FCC; Robert Sweazy, Vice-Pres. of the Mutual Broadcasting System; George Heller, Exec. Sec. of AFRA; Peter Lyon, Pres. of the Radio Writers' Guild; Anton M. Leader, Vice-Pres. of the Radio Directors' Guild; and Gilbert Seldes, Director of CBS Television Programming.

Discussing television's role in creating jobs, Mr. Seldes said:

"If television lives up to one-tenth of its promises, there will be careers in plenty, not to mention jobs. Basically, the number of people engaged in creating television will be determined by the number of people who want to see television. This means two things: good programs, good seeing. Seeing television must become as simple and pleasurable as listening to radio before television fulfills its possibilities, both as entertainment and as a social force. In the very high frequencies, far above the range of pre-war television, there can be many more stations, each delivering perfectly a picture so pleasing to the eye that it can carry all kinds of programs. The

fact that color is capturing the movie screen and the advertising page makes it imperative that television shall be launched in color."

Highlights of the radio panel were the discussion of the Norman Corwin proposal for an Academy of Radio Arts and Sciences; the cry for increased attention to regional broadcasting; the concern regarding the struggle for control of the FM stations, the radio director's battle for full recognition, the radio writer's fight against anonymity, the limitations of the Crossley and Hooper ratings, the social responsibility of radio, the employment promise of television.

An interested audience heckled insistently. Although the answers to many questions belong to the future, their ventilation at the Waldorf was helpful.

# Readings in Photoplay Appreciation

## Introducing "The Screen Writer"

A new monthly magazine of special interest to all teachers and students of English, including dramatics, speech, literature, and composition, as well as advisers of photoplay clubs, made its appearance in June, 1945. This is *The Screen Writer*, published by the Screen Writers Guild, with Dalton Trumbo (scenarist of *Our Vines Have Tender Grapes*) as editor. The Guild includes all the Hollywood scriptwriters, great and small. The organization has 1275 members of whom 360 were employed in the eight major studios as of June 15, 1945. Of these, only 171 were on term contracts. Some 275 of the Hollywood writers have been in the armed services.

Hollywood's writers are a hard-working lot, and a majority of them earn *less* than \$200 a week. Of 649 active members in 1944-45, only 54, or 8 percent, received \$1000 a week or more; only 269, or about 40 percent, received between \$200 and \$900 a week. Although the salaries of the few elite writers give the impression that all Hollywood writers earn fabulous salaries, the fact is that the *median* salary for writers is \$150 a week. The Guild is today an articulate group, keenly aware of Hollywood's shortcomings and potentialities. Compelled to please the world rather than themselves, they often fasten their hands upon their hearts.

We reprint here excerpts from the first two issues of *The Screen Writer*. If these interest you, you may wish to enter a subscription to the new maga-

zine. The price is \$2.50 a year; the address, 1655 N. Cherokee Ave., Hollywood 28.

In the first issue, Theodore Strauss, former *New York Times* movie critic, now a Hollywood scenarist, discusses his former fellow-reviewers in New York. He says:

Because most writers feel that the reviewers are neither informed nor consistent in their standards of appraisal, they have perforce come to look for support and guidance from the box office alone. As a result, an ever-widening schism has opened between the reviewers and the one body of film craftsmen in Hollywood which at present is most intent on raising the level of films to a maturity commensurate with the greatest responsibilities any art has ever faced.

\* \* \*

At present the New York critical fraternity might reasonably be divided into the low, middle, and high-brow elements, with the tabloids and Hearst press at the bottom of the scale, the reviewers of the major dailies in the center, and the gentlemen of the *New Republic*, *The Nation*, *Time*, and *The New Yorker* in the latter category. Among them they reach a metropolitan and outlying audience exceeding ten million readers and to an undetermined degree influence reviewing elsewhere about the country. And like the vast range of their reading public's tastes, the reviewers run the gamut from the sob-sister effusions of the tabloids, hardly less star-struck than the fan magazines, to the pontifical and frequently absurd musings of the longhairs.

\* \* \*

The reviewer commanding by far the largest single audience in America is the *News's* Kate Cameron. . . Miss Cameron's reviews are not far above the level of advice-to-the-lovelorn columns.

Like Miss Cameron, the reviewers of the *Mirror* and *Journal-American*, both Hearst papers, keep their essays

on a level with the lowest common denominator of Hollywood films. Of necessity they follow the patterns of Mr. Hearst's ideas on journalism. For the most part their reviews are little more than brief synopses. . .

\* \* \*

Reviewing at these levels is hardly reviewing at all, but at least as deadly to healthy film criticism are the soliloquies of Messrs. James Agee and Manny Farber. While the tabloid and Hearst reviewers over-simplify, these two gentlemen consistently over-complicate. . . Mr. Farber of the *New Republic* has at least one advantage over his colleague—he has moments of lucidity.

\* \* \*

Mr. Agee, reviewer for *The Nation* and more tempered as anonymous pundit for *Time*, has acquired note as the first critic to combine the Aristotelian precepts with Euclidian geometry to arrive at a method of judgment. In a recent and, we hope, continuing exchange with *The New Yorker*, Mr. Agee has defended his right to review shows without seeing them.

\* \* \*

As for Mr. Walcott Gibbs, the *New Yorker's* reluctant film reviewer whom we meanly include among the longhairs, he hardly aspires to review films at all. He merely tolerates them with as much forbearance as he can muster.

\* \* \*

Of all the reviewers functioning in New York today, Bosley Crowther of the *Times* is probably the most balanced, the most consistent, the most penetrating. Although he writes in the didactic, unexciting tones of a New England schoolmaster, he approaches his task of evaluating films with seriousness and conscience.

\* \* \*

It is curious that although England, France, the Soviet Union and pre-Nazi Germany produced a considerable body of critical essays on films at all levels, America—the country where movies were invented—has yet produced no similar literature to an



equal extent. Lewis Jacobs and Terry Ramsaye, these have been primarily historians. Leo Rosten wrote a book which could have established closely the integral relation of Hollywood to the United States; instead he contented himself with emphasizing its special characteristics, documented with statistical tables. Actually Hollywood has been best understood by such a writer of fiction as F. Scott Fitzgerald, whose "The Last Tycoon" was a penetrating study of the industry's internal nature. But not yet has there been a man to write of movies as, for example, Van Wyck Brooks has written of New England and the Puritan tradition. Not yet has anyone tried to explore—it would be an enormous task—the relation of Hollywood and its product to the patterns of our national life.

\* \* \*

At present any close liaison between the critics and Hollywood must inevitably establish a tie between critics and screen writers—almost by default of other groups. Among those who actually make the films, the actors, most publicized and most paid, neither determine or greatly influence the content of the films in which they appear; their influence is limited to the extent that vehicles are provided for their talent and/or personalities, but there it ends. The directors, still secure in the out-dated niche which the silent era gave them, have remained the rugged individualists of the industry. They have felt little need to initiate group action toward establishing new patterns or standards save as the accidents of their personal talents allow. Today directors influence content greatly and sometimes even more than the producers themselves, but it is always on the basis of individual taste. Even those who have done work of great stature have remained essentially isolated figures.

The screen writers are singular in that they alone have created a solid core of craftsmen, closely bound, articulate and aggressive in trying to establish higher and more worthy patterns for the industry as a whole.

One of the other articles in the June *Screen Writer*, Harold Medford's "Report from a GI Typewriter," will interest audiovisual educators. It deals with the production of training films and documentaries. What Mr.

Medford might well have made clearer in his otherwise able article, however, is that in any producing organization making documentary and educational films, the writer plays relatively a much more important part than in a Hollywood studio. America's leading textfilm producing organization, Encyclopaedia Britannica Films, Inc., reports that thus far 75 percent of its production costs have gone into the preparation of scripts. Fact-film scripts require a great amount of research work. Technical production in such films is a relatively simple matter. The director and the actor are less important than the writer. But in Hollywood the good director is the *sine qua non* of successful production. A poor script in the hands of a good Hollywood director will make at least a fairly entertaining film; a good script in the hands of a poor director, however, will make a poor film. No entertainment film can rise above the imaginative power of the director. On the other hand, in the fact film, the director is controlled by his script. An outstanding script, even with routine direction, will make a satisfactory fact film; but a poor script, no matter how clever the director may be, will not result in a good film.

The July issue of *The Screen Writer* features an article by Richard J. Collins on the filming of the San Francisco Conference of the United Nations. He states:

The Conference is filmically the best and most widely covered single event in history. The roving Eyemo cameras picked up some wonderful material on the floor. For example, there are several shots of Stettinius and Rockefeller on the day of the memorable Argentina debate. Stettinius sits puzzled while behind him Rockefeller gesticulates vigorously, explaining his position. The camera returns to them a few moments later.

Rockefeller continues to plead his case and finally Stettinius, still not completely convinced, nods his head.

At least thirty cameras covered every speech.

\* \* \*

The influx of Nazi film experts into Spain will have a decided effect on the postwar Latin-American film market. The Nazi technicians bring not only a reactionary political point of view to Spanish films (which under Franco they have always had) but more importantly from a commercial viewpoint, they bring great technical facility. Whether Spain remains fascist or not appears therefore to be a legitimate matter of concern for us in Hollywood.

Included also is an excerpt from Frank Butler's notable screenplay version of the Steinbeck story, *A Medal For Benny*. The scene comprises about a dozen shots in which is depicted the reaction of Charlie Martin when he finds that the local Pepsters have removed him from his dilapidated home to a pretentious mansion only for the period of the festivities at which Charlie is to receive the Congressional Medal of Honor. Mr. Butler, as co-author with Frank Cavett of the screen play of *Going My Way*, was the 1945 winner of the Academy award for screen writing.

Ring Lardner, Jr., co-author of the screenplay version of *Tomorrow the World*, in "Tomorrow a New Germany," states:

Fundamentally, the pessimists in regard to Germany are also pessimists about democracy. They do not see that the very success of the Nazis in their educational process should give us hope for ours, and that the more unsound an educational structure, the more easily it can be toppled. Surely we must believe that it would take longer to Nazify a soundly-educated American boy than it would to regenerate the character of Emil Bruckner in "Tomorrow The World!"

A direction that horror films may take is suggested by Henry Myers, scenarist, who believes that the same horror world may

contain a Dracula and a Hitler:

If I may make a wild guess about the nature of the postwar Weirdy, I should say it will be about things that really will scare us then because they will reflect society's deepest concerns. What greater fear will there be than the fear of Fascism's return? Think of a furtive, malevolent, underground organization of Nazis, worshipping a dead Hitler with pagan rites. Somewhere in the Black Forest, they plan the day when they may return to earth. They are ghouls who would prey on their fellows, so there is a horrid suggestion of cannibalism as a ritualistic symbol, and their swastika is a talisman of ill portent, whose spell would drag us all back to mediaeval times. Over all broods the spirit of a dead yesterday; that is, of 1945.

Pat Duggan, story editor for Samuel Goldwyn Productions, pleading for higher standards of screen writing, says:

The motion picture production business, spending millions yearly to create its product, has learned over the years to utilize fully every element concerned with the making of a picture—except the writer. The quantity and quality of original writing developed by this medium is shockingly inadequate. For thirty years the picture industry has been using the best writers the world has had to offer, yet only half-explored their talents.

\* \* \*

The producer must be one who knows and understands that strange animal, the writer. He must have read enough to be familiar with all styles of writing and he must be on speaking terms with the literature of all periods.

\* \* \*

Lack of understanding of the function of a writer has enabled us to grow a bumper crop of the most expensive hacks in the world. With their disappearance, the talented and capable screen playwright will be enabled to assume the position in the industry of which he is worthy.

Discussing credit arbitration, a procedure necessitated when several writers contribute to the final result on the screen, Maurice Rapf, head of the Guild's arbitration committee, states:

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Unlike the author of a novel, short story, or play, the screen writer is an employee in a mass production industry. His talents are contracted for and his work is directed toward a finished product over which he has, except in rare instances, little or no control.

It is the producer who decides how, when and, presumably, why a script is ultimately ready to go before the cameras. Before this time and frequently after—even as the picture is being made—it is this individual who hires and fires writers to achieve whatever objective he has in mind.

## Inter-Racial Film and Radio Guild

Social-science teachers will be interested in the newly organized Inter-Racial Film and Radio Guild, which is setting up a research bureau and library at Hollywood. The IFRG seeks to abolish group stereotyping in films and radio on the basis of race, religion, or nationality; to include, as a counter-balance to traditional portrayals of Negroes, Indians, Chinese, and others as servants, comics, drudges, and "inferiors," the casting of these as professional, business, and artistic figures; to encourage the production of films and radio programs giving a truer concept of Latin-America; in general, to stimulate world unity through screen and radio. The Guild has presented awards to Bette Davis, Orson Wells, James

Wong Howe, Eddie Anderson, Bob Burns, Pandro Berman, Norman Corwin, Bing Crosby, CBS, WMCA, and many other organizations and individuals for constructive work in this field.

## Postwar Audio-Visual Education

Alvin B. Roberts, principal of Haw Creek Township High School at Gilson, Illinois, has made a survey of audio-visual problems which has been published in *Educational Screen*. Mr. Gilson considers the "lease-to-sale" plan adopted by Encyclopaedia Britannica Films, Inc., of great aid in encouraging schools or groups of schools to have their own film libraries. He also considers the EBF Correlation Service Department of great help to schools in correlating films with the curriculum. "Teacher training," he says, "has been and still is the major problem that must be worked out before any great progress can be made." In this connection he praises the University of Chicago's Center for the Study of Audio-Visual Instructional Materials, which is being developed by Stephen M. Corey. It may well be asked whether teacher training is the major problem of audio-visual education. There are some authorities who believe that textfilms, like textbooks, will be properly utilized as soon as such films become more generally available. The basic problem, perhaps, is production of good films in generous quantities. When EBF has moved the decimal point of its production schedule, the utilization problem and the problem of democratizing the distribution of projection equipment will more readily be solved.



# Sources Of "Free" 16mm Films

Write to these companies and organizations for descriptions of their free documentary, propaganda, industrial, and informational films. In most instances you will be expected to pay transportation charges; in some cases, a small service charge. For a directory of leading sources of regular educational and recreational films, 16mm sound and silent, see the inside of the front cover of this GUIDE. Catalogs of free films may be purchased from Educators Progress Service, Randolph, Wis., and from H. W. Wilson Co., 950 University Ave., New York 52. The latter publishes an annotated list of 3540 educational films, including the best free films.

Aetna Casualty & Surety Co., Hartford, Conn.  
 Alexander Smith & Sons Carpet Co., 595 Fifth Ave., New York 20, N. Y.  
 Motion Picture Dept., Aluminum Co., of Amer., 801 Gulf Bldg., Pittsburgh 19, Pa.  
 Amer. Can Co., 230 Park Ave., New York 17, N. Y.  
 Amer. Cancer Society, 350 Madison Ave., New York 17, N. Y.  
 Amer. Dental Assn., 212 E. Superior St., Chicago, Ill.  
 Amer. Humane Assn., 135 Washington Ave., Albany 6, N. Y.  
 Amer. Institute of Baking, 10 Rockefeller Plaza, New York 20, N. Y.  
 Amer. Institute of Steel Construction, 101 Park Ave., New York, N. Y.  
 Amer. Iron & Steel Institute, 350 Fifth Ave., New York 17, N. Y.  
 Amer. League of Professional Baseball, 310 S. Michigan Bldg., Chicago, Ill.  
 Amer. Museum of Natural History, 77th St. and Central Park W., New York 24, N. Y.  
 Amer. Potash Institute, 1155 16th St., N.W., Washington, D. C.  
 Amer. Red Cross, 19 E. 47th St., New York 20, N. Y.  
 Amer. Social Hygiene Assn., 1790 Broadway, New York 19, N. Y.  
 Amer. Society for Metals, 7301 Euclid Ave., Cleveland 3, Ohio  
 Amer. Viscose Corp., 350 Fifth Ave., New York 17, N. Y.  
 Armstrong Cork Co., 295 Fifth Ave., New York 17, N. Y.  
 Australian Information Bureau, 610 Fifth Ave., New York 20, N. Y.  
 Automobile Mfrs. Assn., Transportation Bldg., Washington, D. C.

Director of Public Relations, Baltimore & Ohio R. R., Baltimore, Md.  
 Bates Mfg. Co., 30 Vesey St., New York, N. Y.  
 Belgian Information Center, 630 Fifth Ave., New York 20, N. Y.  
 Bell Aircraft Corp., 2050 Elmwood Ave., Buffalo, N. Y.  
 Bell Telephone Co., Philadelphia, Pa.  
 Better Homes & Gardens, Des Moines, Iowa  
 Better Vision Institute, 630 Fifth Ave., New York 20, N. Y.  
 Boonton Molding Co., 122 East 42nd St., New York 18, N. Y.  
 British Information Services, 30 Rockefeller Plaza, New York 20, N. Y.  
 Bureau of Reclamation, Dept. of Interior, Washington 25, D. C.  
 Educational Bureau, By-Product Ammonia, 50 W. Broad St., Columbus 15, Ohio  
 California-Grown Sugar Group, De Young Bldg., San Francisco, Calif.  
 Canadian National Railways, 673 Fifth Ave., New York 20, N. Y.  
 Castle Films, Dept. FRG, 30 Rockefeller Plaza, New York 20, N. Y.  
 Caterpillar Tractor Co., Peoria 8, Ill.  
 Celanese Corp., 180 Madison Ave., New York 16, N. Y.  
 Chamber of Commerce, Austin, Tex.  
 Children's Bureau, Dept. of Labor, Washington, D. C.  
 Chinese News Service, 30 Rockefeller Plaza, New York 20, N. Y.  
 Dept. of Information, Commonwealth of the Philippines, 1617 Massachusetts Ave., N.W., Washington 6, D. C.  
 Czechoslovak Information Service, 1790 Broadway, New York 19, N. Y.  
 Dairy Council of St. Louis, 4030 Chateau Ave., St. Louis, Mo.  
 Davey Tree Expert Co., Kent, Ohio  
 Dept. of Conservation & Development, Box 231, Raleigh, N. C.  
 Dept. of Public Health, Springfield, Ill.  
 Douglas Fir Plywood Assn., Tacoma Bldg., Tacoma, Wash.  
 DuPont de Nemours & Co., 10th & Market Sts., Wilmington, Del.  
 DuPont Rayon Division, Empire State Bldg., New York 16, N. Y.  
 Eberhard Faber Pencil Co., 37 Greenpoint Ave., Brooklyn 22, N. Y.  
 Ethyl Corporation, 405 Lexington Ave., New York 17, N. Y.

Fairchild Engine & Airplane Corp., 30 Rockefeller Plaza, New York 20, N. Y.  
 Farm Credit Administration, Kansas City, Mo.  
 Federal Housing Authority, 1201 Longfellow Bldg., Washington, D. C.  
 Freeport Sulphur Co., American Bank Bldg., New Orleans, La.  
 French Information Service, 723 Seventh Ave., New York 19, N. Y.  
 Friends of Denmark, Inc., 116 Broad St., New York, N. Y.  
 Frosted Foods Sales Corp., 250 Park Ave., New York 17, N. Y.  
 William J. Ganz Co., 40 E. 49th St., New York 20, N. Y.  
 Visual Instruction Section, General Electric Co., 1 River Road, Schenectady, N. Y.  
 G.E. X-Ray Corp., 2012 Jackson Blvd., Chicago, Ill.  
 Public Relations Dept., General Motors Corp., 1775 Broadway, New York 19, N. Y.  
 Girl Scouts, 155 E. 44th St., New York, N. Y.  
 Good Housekeeping, 959 Eighth Ave., New York, N. Y.  
 Motion Picture Dept., Goodyear Tire & Rubber Co., Akron, Ohio  
 Information Services, Govt. of India, 2633 Sixteenth St., N.W., Washington 9, D. C.  
 Graphic Section, Bureau of Mines, 4800 Forbes St., Pittsburgh 13, Pa.  
 Greek Office of Information, 30 Rockefeller Plaza, New York 20, N. Y.  
 Gregg Publishing Co., 270 Madison Ave., New York 16, N. Y.  
 Hart, Schaffner & Marx, 36 S. Franklin St., Chicago, Ill.  
 H. J. Heinz Co., Pittsburgh, Pa.  
 Horse and Mule Assn. of Amer., 407 S. Dearborn St., Chicago, Ill.  
 Hydro-Electric Commission, 620 University Ave., Toronto 2, Ont., Canada  
 Ideal Baby Shoe Co., Danvers, Mass.  
 Illuminating Engineering Society, 51 Madison Ave., New York 10, N. Y.  
 Institute of Life Insurance, 60 E. 42nd St., New York, N. Y.  
 International Harvester Co., 180 N. Michigan Ave., Chicago, Ill.

- Iver Johnson Sporting Goods Co., 155 Washington St., Boston, Mass.
- Jam Handy Picture Service, 2900 E. Grand Blvd., Detroit 11, Mich.
- Johnson & Johnson, New Brunswick, N. J.
- King Cole's Sound Service, Dept. FRG, 203 E. 26th St., New York, N. Y.
- Lilly Co., Indianapolis, Ind.
- Linde Air Products Co., 205 E. 42nd St., New York, N. Y.
- Lockheed Aircraft Corp., Burbank, Calif.
- Mahogany Assn., 75 E. Wacker Drive, Chicago 1, Ill.
- Mead, Johnson & Co., Evansville, Ind.
- Metropolitan Life Insurance Co., 1 Madison Ave., New York, N. Y.
- Milk Industry Foundation, Chrysler Bldg., New York, N. Y.
- Minnesota Valley Canning Co., Le-Seur, Minn.
- Motion-Picture Service, Dept. of Agriculture, Washington, D. C.
- Natl. Assn. of Audubon Societies, 1775 Broadway, New York 19, N. Y.
- Natl. Assn. of Mfrs., 14 W. 49th St., New York 20, N. Y.
- Natl. Better Light Bureau, 420 Lexington Ave., New York 17, N. Y.
- Natl. Fertilizer Assn., Investment Bldg., Washington 5, D. C.
- Natl. Film Board of Canada, Ottawa, Ont., Canada
- Natl. Fire Protection Assn., 60 Battery-march St., Boston, Mass.
- Natl. Foundation for Infantile Paralysis, 120 Broadway, New York, N. Y.
- Natl. Parks Bureau, Ottawa, Ont., Canada
- Natl. Safety Council, 20 N. Wacker Drive, Chicago 6, Ill.
- Natl. Society for the Prevention of Blindness, 1790 Broadway, New York 19, N. Y.
- Natl. Tuberculosis Assn., 1790 Broadway, New York 19, N. Y.
- Newark Safety Council, 24 Branford Place, Newark, N. J.
- New Mexico Tourist Bureau, Santa Fe, New Mex.
- New York Central Railroad System, 466 Lexington Ave., New York 17, N. Y.
- New Zealand Legation, 19 Observatory Circle, N.W. Washington 8, D. C.
- Office of Inter-American Affairs, 444 Madison Ave., New York 22, N. Y.
- Oregon-Washington-Calif. Pear Bureau, 605 Union St., Seattle, Wash.
- Owen-Illinois Glass Co., Toledo 1, Ohio
- Pan-American Union, Washington, D. C.
- Pan-American World Airways, 135 E. 42nd St., New York 17, N. Y.
- Pepperell Mfg. Co., 160 State St., Boston, Mass.
- Pittsburgh Plate Glass Co., 632 Duquesne Way, Pittsburgh 22, Pa.
- Plomb Tool Co., Box 3519 Terminal Annex, Los Angeles 54, Calif.
- Polish Information Center, 745 Fifth Ave., New York 22, N. Y.
- Portland Cement Assn., 33 W. Grand Ave., Chicago, Ill.
- Princeton Film Center, 410 Nassau St., Princeton, N. J.
- Pullman Co., Adv. Dept., 79 E. Adams St., Chicago, Ill.
- Pyrene Mfg. Co., 560 Belmont Ave., Newark, N. J.
- Quebec Tourist Bureau, 48 Rockefeller Plaza, New York 20, N. Y.
- Ray-Bell Films, 2269 Ford Road, St. Paul, Minn.
- Republic Steel Corp., Extension Bureau, Cleveland, Ohio
- Douglas D. Rothacker, 729 Seventh Ave., New York 19, N. Y.
- Royal Norwegian Information Services, 30 Rockefeller Plaza, New York 20, N. Y.
- Santa Fe Railway, Adv. Dept., 80 E. Jackson Blvd., Chicago, Ill.
- Savings Bank Assn. of N. Y., Movie Div., 110 E. 42nd St., New York 17, N. Y.
- Shell Oil Co., 50 W. 50th St., New York 20, N. Y.
- Sinclair Refining Co., 10 W. 51st St., New York 20, N. Y.
- Social Security Board, 11 W. 42nd St., New York 18, N. Y.
- Sound Masters, 165 W. 46th St., New York 19, N. Y.
- South Bend Lathe Works, South Bend, Ind.
- Sperry Gyroscope, Motion Picture Dept., Manhattan Bridge Plaza, Brooklyn, N. Y.
- Spalding & Bros., 19 Beekman St., New York, N. Y.
- Spot Film Productions, Inc., 339 E. 48th St., New York, N. Y.
- Stark Films, Howard & Centre Sts., Baltimore, Md.
- State Board of Health, Indianapolis, Ind.
- State College of Agriculture, Cornell University, Ithaca, N. Y.
- State Conservation Commission, Richmond 19, Va.
- State Conservation Dept., Broadway Arcade Bldg., Albany 7, N. Y.
- State Conservation Dept., Madison, Wis.
- State Dept. of Health, Des Moines, Iowa
- State Dept. of Health, Boston, Mass.
- State Dept. of Health, Trenton, N. J.
- State Dept. of Health, 152 Washington Ave., Albany 6, N. Y.
- Sun Oil Co., 1608 Walnut St., Philadelphia, Pa.
- Swift & Co., Union Stock Yards, Chicago, Ill.
- Talon, Inc., 350 Fifth Ave., New York 17, N. Y.
- Tanners' Council of Amer., 100 Gold St., New York, N. Y.
- Tennessee Valley Authority, Information Off., Knoxville, Tenn.
- Texas Co., 135 E. 42nd St., New York 17, N. Y.
- Thompson Products Co., Cleveland 3, Ohio
- Transcontinental & Western Air, Inc., 80 E. 42nd St., New York 17, N. Y.
- United Fruit Co., Edn. Dept., Pier 3, North River, New York, N. Y.
- United Nations Information Office, 610 Fifth Ave., New York 20, N. Y.
- U. S. Coast Guard, 42 Broadway, New York 4, N. Y.
- U. S. Public Health Service, Washington 14, D. C.
- U. S. Rubber Co., 1230 Sixth Ave., New York 20, N. Y.
- U. S. Secret Service, Treasury Bldg., Washington, D. C.
- U. S. Steel Corp., 438 Seventh Ave., Pittsburgh 30, Pa.
- U. S. Weather Bureau, Dept. of Commerce, Washington 25, D. C.
- Venard Organization, Dept. FRG, Peoria, Ill.
- Veneer Assn., 616 S. Michigan Ave., Chicago 5, Ill.
- Vermont Marble Co., 61 Main St., Proctor, Vt.
- West Coast Sound Studios, Inc., 510 W. 57th St., New York, N. Y.
- Western Electric Co., 195 Broadway, New York, N. Y.
- Westinghouse Elec. & Mfg. Co., 246 E. Fourth St., Mansfield, Ohio
- Weyerhaeuser Lumber Co., First Natl. Bank Bldg., St. Paul, Minn.
- Wilding Picture Sales Corp., 4925 Cadieux Rd., Detroit, Mich.
- YMCA Motion Picture Bureau, Dept. FRG, 347 Madison Ave., New York 17, N. Y.



# 16MM EXCHANGE PRACTICES

BY B. A. AUGHINBAUGH

Director, Slide & Film Exchange, State Department of Education, Columbus, Ohio

## No. 17: Suggestions to Teachers on How to Select Educational Motion Pictures

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This series of articles deals primarily with the operational practices of slide and film exchanges. The series is therefore of special interest to persons, employed by schools or school systems, whose duties pertain to the operation of such exchanges. The number of such persons is rapidly increasing, but there exists no organized presentation of information of the nature of these articles for the guidance of exchange employees. The information given in these articles has been collected during a period of thirty-five years of constant contact with slide-and-film-exchange activities. The writer served eighteen years on the teachers' side of that fence which divides the teaching field from the exchange field. He has served nineteen years on the exchange side. But while his experience extends into both fields, he has tried to stay on the exchange side of the fence in these articles. At the suggestion of the editor of the GUIDE he now crosses the fence temporarily and advises teachers.

What we offer in this article must therefore be regarded merely as the viewpoint of an erstwhile exchange patron.

We have wasted no time in degree wool-gathering in so-called, but misnamed, "audio-visual education" because it is not within the realms of possibility to be both the hen that

laid the egg and the egg itself. Judging from what we know of these special-degree courses the neophyte swims around for so many "fish-eats" (apologies to that estimable treatise, *The Saber-Tooth Curriculum*, published by McGraw-Hill) and comes out crowned with a "degree" of something or other granted by someone who knows less about the motion picture, its evolution, and significance, and its place in communication than the layman knew about the atomic bomb the day before it exploded. One may receive a course in almost anything today if he spends his money and fritters away a sufficient amount of his productive life in listening to pure bunk. The teacher's salvation is through acquiring real and usable knowledge. The situation reminds one of a condition known to travelers in the Holy Land where the dragomen (guides) class all sites and sights as either "traditional" or "authentic." There wouldn't be much to see if one restricted his activities to the "authentic" places. We encountered one guide who was a master of his art and also of diplomacy, when put on the spot about one of his "authentic" sights. He was showing a sword which he declared to be the one with which Balaam slew the ass. We took exception to his statement, pointing out that Balaam didn't have a sword because the Bible states, "and Balaam said unto the ass, 'Because thou hast mocked me: I would there were a sword in mine hand, for now I would

kill thee.' " Confronted with this evidence, the dragoman quickly offered in rebuttal "Oh, that's all right—this is the sword he should have had." and immediately turned to another "interesting object." With these introductory remarks we step out of "character" and cross the "fence."

One might expect to find selecting of educational pictures much the same as selecting textbooks. It is, and it isn't. It is, partly because patrons' tastes for given types of educational pictures usually parallel their tastes for textbooks. It isn't, because textbooks perforce must cover a more specific area than can be forced upon any motion picture, and also because at present there are fewer educational motion pictures to choose from than there are textbooks. To clarify our first pronouncement, consider a motion picture on Rome. Such a picture relates to the geography, history, art, architecture, industry, civilian activities and a multitude of other matters concerning Rome, whereas a book on Rome deals ordinarily with only one, or at most two, of the aforementioned items. As to our assertion that educational pictures are not plentiful, the reader will discover for himself that there exists, for example, one educational motion picture on the discovery of America; only two portraying the founding of American colonies. These are not special but typical instances. To quote from Patrick Henry's famous speech, "There is no

choice"—period. This fact devalues all the criteria and selection methods one may have absorbed anywhere at any time. The raw, brutal fact is that in eighty percent of all attempts at obtaining educational pictures one is faced with the harsh rule of "take it or leave it."

In those rare cases where there is a choice, there is little likelihood that one will have the opportunity of seeing (previewing) the several similar pictures before booking (reserving) them for his use. This is because exchanges do not dispose of pictures outright but only rent or loan them. Time is all a rental exchange "sells" or a free exchange "loans." A patron may not shop around until he picks up what suits him, as he does with books. The borrower of motion pictures does his shopping vicariously after the manner of the patrons of Sears Roebuck and Montgomery Ward; that is, he catalog-shops.

If one's city or state provides educational pictures for its schools, the teacher should obtain the catalog of this local exchange. It is also advisable for those who may obtain local service, as well as those who can not receive such service, to procure catalogs from the following sources:

- (a) Educational Film Catalog (\$4. Price includes Supplements).
- (b) 1001 Films (75c)  
Educational Screen, 64 E. Lake Street, Chicago, Ill. (75c)
- (c) U. S. Government Films  
Write Castle Films, 30 Rockefeller Plaza, New York 20 (Free)
- (d) Film and Slide Lists (Free)  
U. S. Departments of Agriculture, Interior, Bureau of Mines, Labor, Navy, and U. S. Office of Education, Washington, D. C.
- (e) Slide and Film Exchange Catalogs (Free)  
Universities of Arizona, California, Colorado, Florida, Georgia,

Illinois, Indiana, Iowa, Kansas, Kentucky, Massachusetts, Michigan, Minnesota, Missouri, Syracuse, North Carolina, Ohio, Oklahoma, Oregon, Pennsylvania College for Women, South Dakota, Texas, Utah, Virginia, Vermont, Wisconsin.

- (f) There are a number of commercial concerns which issue free catalogs listing films which they rent or sell. Among them are:  
American Trading Association, 723 Seventh Ave., New York  
Bell and Howell Co., 1801 Larchmont Ave., Chicago  
Bray Pictures Corp., Educational Dept., 729 Seventh Ave., New York  
Burton Holmes Films, Inc., 7510 N. Ashland Ave., Chicago  
Castle Films, RCA Bldg., New York  
Commonwealth Pictures Corp., 729 Seventh Ave., New York  
DeVry Corporation, 1111 Armitage Ave., Chicago  
Edited Pictures System, Inc., 330 W. 42nd St., New York  
Encyclopaedia Britannica Films, 1841 Broadway, New York  
Films Incorporated, 330 W. 42nd St., New York  
Films of Commerce Co., Inc., 21 W. 46th St., New York  
Ganz, William J., Co., 19 E. 47th St., New York  
Garrison Film Distributors, Inc., 730 Seventh Ave., New York  
General Electric Co., Visual Instruction Section, Schenectady, N. Y.  
Gutlohn, Walter O., Inc., 35 W. 45th St., New York City  
Handy, Jam, Picture Service, Inc., 2900 E. Grand Blvd., Detroit, Mich.  
Harmon Foundation, Inc., Div. of Visual Experiment, 140 Nassau St., New York  
Hoffberg, J. H., Co., Inc., 729 Seventh Avenue, New York  
Ideal Pictures Corp., 30 E. Eighth St., Chicago  
International Film Bureau, 59 E. Van Buren St., Chicago  
Modern Talking Picture Service, 9 Rockefeller Plaza, New York  
Nu-Art Films, Inc., 145 W. 45th St., New York City  
Pictorial Film Library, Inc., 130

W. 46th St., New York

Teaching Film Custodians, 25 W. 43rd St., New York

Victor Animatograph Corporation, Film Division, 330 W. 42nd St., New York

Wholesome Films Service, Inc., 48 Melrose St., Boston, Mass.

World Pictures Corp., 729 Seventh Ave., New York City

Y.M.C.A. Motion Picture Bureau, 19 S. LaSalle St., Chicago, or, 347 Madison Avenue, New York

Yale University Press Film Service, 386 Fourth Avenue, New York

Note: See a fuller list in the back of "1001 Films." Catalog mentioned above in (b).

Having obtained the catalogs, located the subjects desired, and discovered a choice of two or three pictures (a rare coincidence), always select the one made or distributed by the outstanding firm.

In those rare cases where one encounters two or more pictures relating to the same topic, each made by an outstanding producer—and where a preview is permitted—select the picture which (1) best covers the subject, (2) has the best photography, and (3) has the best sound, if it is a sound picture. The year when the picture was made may give some indication of its photographic quality, since photography has naturally improved with the years. But we can not say that this date is a very safe guide. Dates can be changed. Moreover, there were very good pictures made in past years—witness some of the motion pictures made by Yale and by the Society for Visual Education, which were probably the earliest educational films made. We continue to buy them in Ohio because our school patrons rebook them year after year.

One should carefully check sound pictures which have the narration spoken by British com-



mentators. The ordinary British accent just isn't understood in American school rooms.

Catalogers can greatly help their patrons by discarding the hip-hooray style of picture description for the more prosaic but more useful type of "blow-by-blow" depiction. Here are some examples of what we consider *reasonably satisfactory* catalog descriptions:

**PERU**—Animated map, sea lions, Guano Island, sacking Guano, oil regions, cotton picking, Taita, rice harvesting and threshing, sugar culture. Andes Mountains, Cerro de Pasco, world famous central railway (21 switchbacks, 61 tunnels in 106 miles), Lake Morochoca, mining center, mine interior, gold mining, Inca ruins, native industries, llama. Train journeying through mountains, Araquappa, Mount Isti, Molendo, transporting ship passengers in chair derrick, Callac, Lima, Rimac River. 1 Reel.

**YORKTOWN**—The progress of the War of Independence between January and October, 1781; the hardships and suffering of the American troops; the problems confronting General Washington; the international aspect of the campaign of 1781; the aid rendered by the French leaders; the march of the American Army south to Yorktown; the arrival of the French Fleet; the complete outwitting of Clinton and Cornwallis; the battle of Yorktown, and the surrender of Cornwallis. 3 Reels.

**HOW NATURE PROTECTS ANIMALS**—Landscape scene of open country, rabbit hiding by crouching, several racoons by side of a pool, giraffe in cluster of trees, tiger stalking in tall grass, lion crouching in the underbrush, zebra in the open, horse and young colt, mountain goats on a crag, mother kangaroo with baby in pouch, spiny anteater curling up for protection, young magpies, magpie nest hidden in branches of tree, young warblers in a well protected home, woodpecker tapping a tree, bark removed to show woodpecker's nest, female woodpecker feeding young, tree creeper and nest, removing shear water from her nest in burrow, nest of waterhen and cut in of young, protective coloration of young pheasants, protective coloration of young grouse, protective coloration of adult grouse, protective coloration of chameleon,

caterpillar resembling a curled leaf, protective device of hawkmoth caterpillar, protective device of lobster moth caterpillar, mimicry of beehawk moth, comparison of beehawk moth and bee, close-up of looper caterpillar, looper caterpillars imitating twigs, landscape. 1 Reel.

We consider the following an example of *unsatisfactory* catalog description:

**THE NORTHERN LIGHTS**—An optical, scoptical, phantasmagoric divul-

gation of that paragon phenomenon, the aurora borealis.

The above may be an exaggeration, but here are some from "real life" selected at random. We omit the picture titles to avoid embarrassment to ourselves or others. Note the vague, general statements:

(a) "The inspiring screen story of the American family on the job of salvaging for victory. Presenting the prob-

## PERFECTION... in Sight and Sound

—that's the kind of projection you get with your new

### DEVRY

16 mm. SOUND-ON-FILM PROJECTOR

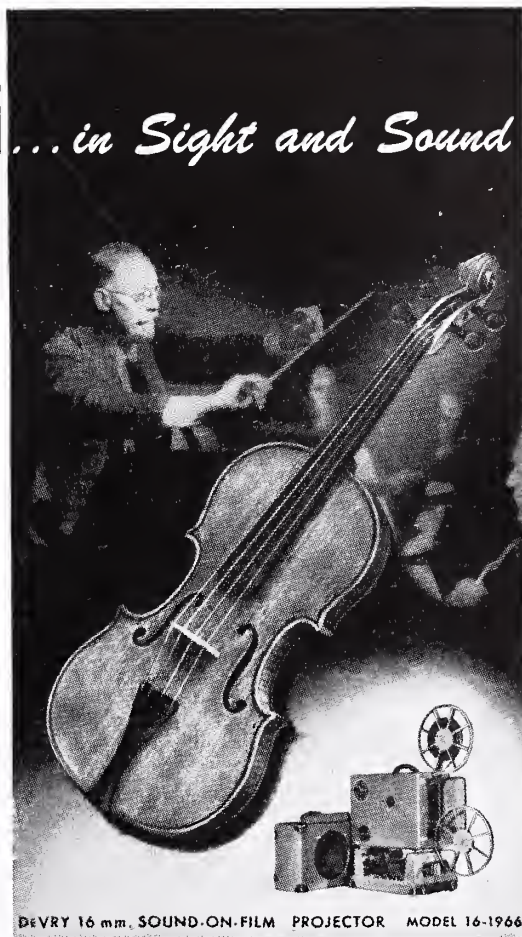
TRUE ARTISTS know that the "sweet singing" tone qualities of a Stradivarius are not produced by the musician's skill alone... that it is the *designing* genius, the superb *workmanship* and the master *craftsmanship* of Antonio Stradivari that makes this violin the *perfect* instrument—that endows it with *completeness* of tone and finish never since excelled.

Like that of Antonio Stradivari, DEVRY's goal is a unit of *complete* performance—a *motion picture SOUND* projector "built from the ground up" to blend high-frequency sound and clear-cut imagery into a completeness of what you see and what you hear.

Your NEW DEVRY 16 mm. sound-on-film projector is a *precision electronic device*, built by the same master craftsmen who build 35 mm. equipment for the world's finest theatres...the projector that is built for years of day-in, day-out, economical, dependable, trouble-free service...the projector that is so simple to thread, focus and maintain that a 12-year old student can operate it.

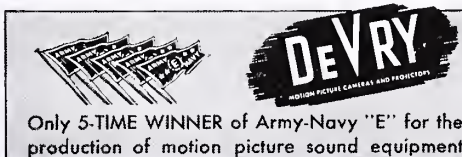
The NEW DEVRY is a 3-purpose projector that SAFELY projects BOTH sound and silent films; (2) that shows BOTH black-and-white and color film without extra equipment; and (3) whose separately housed 25-watt amplifier and sturdy 12-inch electro-dynamic speaker afford portable Public Address facilities—indoors and out.

Make DEVRY your source of 16 mm. classroom films—for sale or rent.



DEVRY 16 mm. SOUND-ON-FILM PROJECTOR MODEL 16-1966

Illustrated is Stradivarius "Duke of Edinburgh" (1722) courtesy Lyon & Healy



DEVRY CORPORATION  
1111 Armitage Avenue, Chicago 14, Illinois  
Please mail me catalog of Audio-Visual Teaching Equipment. Also your new 1945 Film Catalog.

School \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_

lem with facts in a warm, human, exciting dramatization."

(b) "Suitable for classes in chemistry and physics from grade 11 through college. Also for general science and non-school use to stimulate interest in scientific method and individual experimentation. Widely acclaimed as a magnificent instruction film. . . ."

(c) "Things are first shown as they naturally are and then through a magnifying glass. The film is more of an incentive to investigation than definitely educational in itself."

(d) "Significant events in geologic history pertaining to mountains and movements of earth's crust—animation and models."

We must not end these suggestions without warning the teacher against placing too great reliance on so-called picture "evaluations." Bear in mind that what is one man's food is another's poison and what one rates high in value another may rate low. "Evaluation" is largely a matter of immediate personal reaction—we say "immediate" since personal reactions vary, and even reverse themselves,

from day to day. Most of this "evaluation" has been mere "busy-work" on the university level. Courses in "visual education" must be drawn out as long as possible and "evaluation" is a splendid time-killer. When you begin criticizing pictures, bear in mind that picture-making is so costly that producers do months of "evaluating" before beginning work; hence the evaluations made by amateur degree-seeking students are mere postmortems and are valueless from a practical standpoint. The teacher who can not evaluate for herself is indeed a poor specimen of her art. So we advise teachers to "be themselves" literally, and, when judging books or motion pictures, to judge them solely in terms of how they satisfy them individually without relation to ready-to-wear mental folderol.

Our next topic will be: *You Are Going To Buy A Projector.*

## WHAT SHALL WE READ about the MOVIES?

A Guide to the Many Books about Motion Pictures; Their History, Science, Industry, Art, Future—Compiled as an Aid to Photoplay Appreciation.

By WILLIAM LEWIN, Ph. D.  
Chairman, Department of  
English, Weequahic High  
School, Newark, New  
Jersey

**25¢ a Copy**

Free With Two-Year Subscriptions to "Film & Radio Guide."

## BEHIND THE CREDITS

BY HELEN COLTON

Not long ago *Variety*, the show-business trade paper, set up a front-page howl instigated by Eddie Cantor. The yelping was to the effect that radio was dying a slow but sure death by not training new people who could qualify to continue radio's tasks—it had no new generation to carry on for it when the present one died off.

By now, this complaint from *Variety* and assorted radio big-

gies has become an annual thing. And certainly a justified one. But nothing ever seemed to be done about it, beyond the lip-service of calling attention to this need.

Next year, *Variety* may be able to change that story. If so, it may be due, in part, to the pioneer spirit of Station KFI in Los Angeles which, in cooperation with University of California Extension, began last

January to render more than lip-service by setting up a radio workshop which provides training for radio aspirants.

The whole thing started with a course in the theory of radio at University of California Extension. When it came to giving actual practice in radio to the students of the course, University of California Extension enlisted the aid of KFI, which donates its facilities and the





Bob Purcell and members of his University of California Extension-KFI Advanced Radio Workshop

services of one of its producers, Bob Purcell.

In the hope that you can get one of your local radio stations to cooperate in such a program and do its share in keeping its own industry alive and well-fed with fresh, energetic talent, here's the set-up of the University of California Extension-KFI Advanced Radio Workshop.

Before the course started, Bob Purcell had the applicants fill out questionnaires in which they were asked to state what specific things they wanted to get out of the workshop. One girl, for instance, had done odd jobs in a radio station and aspired to producing. She felt that her weak point was timing, and so that was the phase of radio that interested her the most. Another girl was concerned only with improving her radio acting technique. One fellow, who had a minor job in pictures, wanted to study radio as a preliminary to learning about television, his eventual goal. His wife took the course, too, not out of professional, but out of marital, interest.

She wanted to be able to discuss her husband's work intelligently with him.

"I always try to get a varied and yet a compatible group," Purcell says. "Anyone who looks as though he is a sour-puss, or might go snooty, or temperamental, is out."

"I also like to get people with as many different backgrounds as possible, so we can each profit from the other fellow's experiences and the knowledge he can bring to us."

Purcell's current company of thirty, the second one since the plan started, runs in age from 19 to 60. Half of the group are teachers who want to be able to pass on what they learn to their radio-appreciation students; several are college students taking the course for academic credits (they get two credits for the course from University of California Extension); and several want to get professional radio, television, and recording jobs.

Versatility is something Purcell rates high on his list of

qualifications for the workshop. For example, he feels that a radio director ought to be able to pinch-hit for an actor who may be taken ill or arrive late; and an actor ought to know something about the way sound-effects are achieved.

So that it doesn't take most of the sessions for each member to get to know all the other members and their backgrounds, Purcell hit on the wonderful idea of mimeographing a "directory," with all this information, and distributes a copy to each one. This is a practical, time-saving device which does away with a situation that frequently exists in such groups—finding out, when the course is over, that another member had the same specific interests you did and that, if you had known about it before, you might have had some profitable discussions with him.

The group meets every Wednesday and Friday evening, from 8 to 10, at KFI. The first session is usually devoted to learning some basic things like



"hand signals" and "cueing a script."

Since a director cannot issue oral instructions while on the air, obviously he must issue them in pantomime, and these signals are pretty well standardized all over the country. Pulling the hands apart, as if one were stretching taffy, means to "stretch it out," that someone has gone too fast and unless you slow down, the program will end before it's supposed to. A finger on the nose means literally "on the nose," the timing is just right. Circling in the air with an outstretched finger means "hurry it up," or you'll run over your time.

"Cueing a script" consists of marking it with different colored crayons, a few speeches in advance, as a warning cue for music or sound-effects.

There is always someone who has some radio scripts at home, and by the second session, Purcell is usually able to get a few scripts with which the students start their actual work. He divides the group of thirty into three units of ten each. Within each unit, he appoints a producer, who also directs, a sound-effects man, a sound engineer, and an acting cast. From then on, the unit is completely on its own. It must go ahead with the production of its fifteen-minute program exactly as it would under professional conditions. The "producer-director" of the unit must decide what music, if any, he wishes to use. The "sound-effects man" must figure out how to achieve the noises he wants. The "sound engineer" must set the controls so the voices come over as dulcetly as possible. They may consult Purcell, but the final decisions must be their own.

The two hours, or the 120 minutes, each Wednesday and

Friday, are divided into three sessions of forty minutes each. Each unit gets one forty-minute period on a "live" stage with an actual mike and sound-control booth and sound-effects machine. The other two forty-minute periods are spent in rehearsing.

These evenings end with a bull session in the auditorium, during which all the aches, pains, and boners of the evening's work are brought to light, examined, discussed, and remedied. Occasionally, Purcell brings in a professional radio artist to talk to the group and answer questions.

Three such evenings are devoted to one script: two preliminary evenings and one final evening, during which each group records its fifteen-minute program. This is done exactly as if they were on the air. If they lose a minute and start their program, say, at 8:16 instead of at 8:15, they must still be finished on the button at 8:30, even if they have to end abruptly before the last page. There is no going back and saying: "Wait a minute, I skipped a line," as happens in rehearsal.

It's from this fifteen-minute waxing that the radio-workshop students learn the most. The record made by each unit is played back in the presence of the entire group so that they can all benefit from each other's mistakes.

"On one occasion," Purcell recalls, "I pointed out that when a character was awakened in the middle of the night and had to answer the doorbell, they could have gotten in a good characterizing touch by having him come downstairs yawning and saying 'Who it is?' in a sleepy voice. Instead, they had him sound unrealistically alive and snappy at 4 in the morning!"

"Another time, a script start-

ed out with a character speaking aloud as he wrote a letter, but they had him going along at the normal speaking rate, and no one on earth can write in long-hand as fast as he can speak. I also told the group how they could have added to the realism by having the character's pen scratch and have the scratching stop occasionally as if he were dipping his pen into an inkwell."

Just how valuable these sessions can be is indicated by the fact that, in subsequent recordings, the mistakes become fewer and fewer and the programs take on a more professional air.

The whole process is gone through twice more, with a shifting of the people in each unit of ten so that everyone gets a chance to work with different people.

The last few weeks of the course are spent in preparing two fifteen-minute shows—one comedy and one mystery—in which everyone takes part. These go "on the air" in a half-hour broadcast. These "finals," as they are called during the 15 weeks of the workshop, provide the professional touch that entitles a student, in search of a job, to say: "Yes, I have had professional radio experience."

During the first session of each workshop, Purcell is almost sure to hear this question: "How long does it take to write a fifteen-minute program?"

It gratifies him no end that at the close of the workshop, the students can answer this glibly with: "Let's see, now, 12 minutes of story; 2 minutes for opening and closing commercials, 30 seconds for middle station-break; 30 seconds for closing station-break. That's how long it takes to write a fifteen-minute program."



# THE BIOGRAPHY OF A RADIO PROGRAM

BY SAUL KRIEG

One of radio's most notable figures is Phillips H. Lord, formerly principal of Plainville (Connecticut) High School, creator and producer of *Gang Busters*. He originated the idea ten years ago while returning from a world cruise. Before that time, this former schoolman had created several other famous shows, notably the *Seth Parker* series, in which he played the part of Seth. Phil, the son of a Vermont minister, Reverend Albert J. Lord, received his education at the Phillips Andover Academy and at Bowdoin College. He had spent his summers in Maine, and from his knowledge of the "Down Easters" had come his stories of rural life and the homely philosophy of Seth Parker.

But Lord, who had given up his work as an educational administrator in Connecticut to come to New York, felt that crime was being glamorized and little was being done to show honest citizens the real truth about criminals and their doings. The flourishing gang life of the thirties suggested that more powerful admonitions were necessary. Developing the theme that "crime does not pay," Lord returned to radio with *Gang Busters*.

*Gang Busters* presented the cases of actual criminals who were caught by the law. It gave real names and told true stories. In order to do this, it was necessary to maintain close contact with police officers and court reporters throughout the country. Lord's sources included



Phillips H. Lord

hundreds of police chiefs, special agents, Federal agents, and insurance investigators.

Today, when a *Gang Busters* script goes on the air, it is the result of months of preparation. A criminal is caught in some American community. Lord is notified by a police reporter. From the vast files on criminals, come pictures of the man, his fingerprints, his description, lists of his former crimes and sentences served, his addresses, his friends and their addresses. The Lord organization reconstructs the childhood of the criminal, pieces together the reasons for his choice of life. So complete is this material that often Lord obliges the district attorney who is to try the criminal by sending him copies of his data.

Lord makes still further investigations about the criminal, getting, if he can, statements from the criminal himself. He also has members of his organi-

zation trace details of the crimes committed by interviewing victims, bank attendants, a murdered victim's family, and witnesses. If a family are held up and their car is taken by the criminal, Lord's investigators talk with the family.

From all this research material, a resume is written. This resume goes to the *Gang Busters* editor. The editor calls in a writer. Together they study the research material, discuss the approach to the case, and decide what scenes should be included in the radio program.

The writer dramatizes those scenes. When his script is complete, he turns it back to the editor. The script is then discussed by a committee of five, and the writer takes it for a re-write. There are usually several re-writes before the decision comes that the story is the best that can be done.

The next step is strictly legal. All people whose names are used are asked to sign a release. Almost without exception, the people have been willing to sign such a release, for they feel that the factual details help to drive home to criminals that crime does not pay.

When names have been released, the script is cast by the supervisor, the editor, and the director. Sound rehearsal is called. Sound effects for each particular script are carefully developed for the greatest possible realism. Lord insists, for example, that the sound of a falling body in a *Gang Busters* script is really that of a falling



Sound effects are realistic and perfectly timed in Phillips H. Lord's "*Gang Busters*."

body. The actors are called for a first rehearsal lasting from four to five hours. A second rehearsal irons out changes and additions to script and cast. The cast then goes through a "dress" rehearsal, which is practically the same as the actual broadcast, and a recording is made.

Lord was the first producer to insist on rehearsals well in advance of performance, so that correction, re-writing, and re-casting might eliminate errors. He was the first producer to have a specially-built recording-machine for his own office, so that he might hear the rehearsal recordings and perfect the radio presentations still further. The

recording of the dress rehearsal is played for the committee, which again discusses the script, the direction, the sound effects, and the acting.

From this discussion come decisions as to highlighting scenes or playing them faster or playing them with greater emphasis. There is a four-hour rehearsal on the day of the broadcast and a dress rehearsal an hour and a half before air time. Even at the last minute, some changes may be made by the committee of five who judge interpretations of lines, characterizations, accents, clarity of script, and many other details. When the green light flashes "On the Air,"

the actors go through their performance of the *Gang Busters* script with an ease which could be the product only of careful supervision.

While the average listener sits at home enjoying the story, the members of Lord's organization are also seated by their radios. They are requested to give the reactions of friends and family to the show, to make critical comments. These criticisms offer suggestions to be incorporated in subsequent shows.

Such is the planning of Phil Lord. He has insisted that the "guesswork be taken out of radio." Although Lord has many

(Continued on Page 59)





A tense moment in a "Gang Busters" rehearsal.

# How to Use the Griswold 16mm Splicer

For speed and accuracy in repairing or editing film, a precision instrument is necessary, such as the Griswold Junior Splicer.\* Watching an expert using one of these splicers, one sees that the job of making a perfect splice takes but a few moments—a minute or so—but the expert goes through ten steps for each splice.

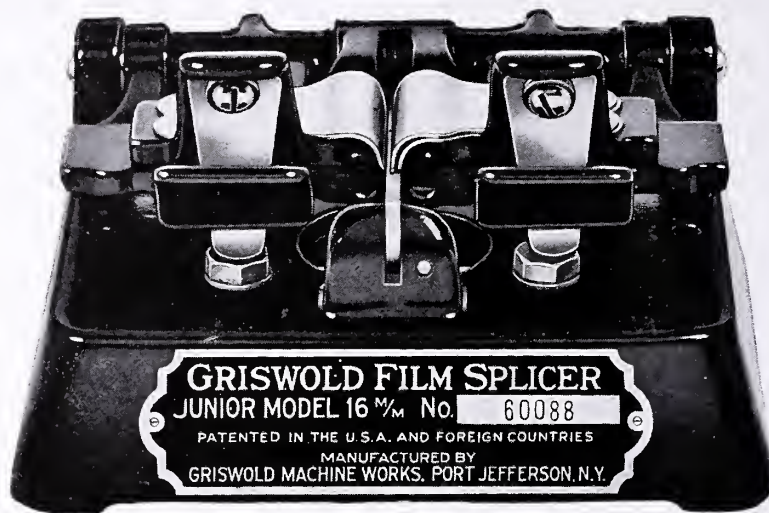
With proper care, good splicers last a long time, and they are well worth the slight additional cost for high-quality machine-tooling. Used originally in theatres and in 35mm exchanges throughout the world, before the development of 16mm projection, the Griswold has come to be regarded by many users as the No. 1 device of its kind. Its leading competitor is the Craig splicer.

## IMPORTANCE OF THE EMULSION SCRAPER

The manner of using the emulsion scraper is important. Before inserting the blade in the scraper holder, see that the blade and the slot for receiving the blade are perfectly clean, so that the blade will go back against the stop. Any foreign substance will cause the blade to protrude, thereby causing the blade to remove too much emulsion. This will leave a transparent line beyond the splice. The emulsion scraper blade should be held firmly against the stop when adjusting the screw which holds it.

There are eight positions in which to place the emulsion scraper blade in the holder, each position presenting a new scraping edge.

Usually a very thin film cement does not work so well as a cement having a little body. If trouble is experienced in making splices hold, try thickening the cement by dissolving a small quantity of celluloid film in the



cement to bring it up to the best working consistency.

Do not attempt to change any adjustments on a new splicer. Each splicer is in proper operative condition when shipped.

The cement guard attached to the upper left jaw should not protrude below the lower face of the jaw and should be spaced fully a 1/64" from the left edge of the lower shear blade. This guard is to prevent applying cement where not needed.

## TEN STEPS REQUIRED TO MAKE A PERFECT SPLICE

1. Swing the upper jaw of the right clamp up against the stop. Swing the left film clamp (comprising upper and lower jaws) back against the stop.

2. Placing the film, emulsion side up, on the lower right jaw, with the dividing line over the center of the lower shear blade, bring the upper jaw down on the film.

3. Bring down the left film clamp, cutting the film, and raise the right film clamp with the film.

4. Swing the upper jaw of the left film clamp back against the stop. Place the other section of the film, emulsion side up, on the lower left jaw. With the dividing line over the center of the lower shear blade, bring the upper left jaw down on the film.

5. Bring down the right clamp to cut the film and swing it back again to the stop.

6. With a dampened felt disc, moisten the emulsion on the film held by the left film clamp, overlapping the lower shear blade. (This is not absolutely necessary but is especially advisable on old film.)

7. WITH THE BRUSH END OF THE SCRAPER DOWNWARD, insert the lip between the guide and the lower shear blade, incline the scraper in the direction of travel, scrape the emulsion from the center of the film off the edge each way. (The brush on the scraper is for use in removing any particles of emulsion which may remain on the film after scraping.)

8. With the left hand, raise the left clamp with the film so that the film is about 1/4" above the lower shear blade. While the film is being held in this position, apply the cement with one stroke of the brush, then bring the left clamp down on the stop and immediately bring the right film clamp, carrying the other section of film, down on the stop.

9. After allowing a few seconds for the initial set of the cement, raise the upper jaws of the right and left film clamps and wipe off the surplus cement with a dry cloth.

10. The film is now spliced and may be removed and wound in the reel.

**CAUTION:** Do not allow the splicer to become rusty or allow cement to accumulate upon the steel parts. Cement is easily removed by painting it with film cement and wiping it off with a dry cloth.

\*Manufactured by Griswold Machine Works, Port Jefferson, New York, and sold by photographic supply stores.



# DR. LAW LOOKS AT THE MOVIES

*Frederick Houk Law, Famous  
Educator, Reviews Current Films*

**THE HOUSE ON 92ND STREET.** Realistic spy melodrama. 20th Century-Fox. Henry Hathaway, Director. Well recommended.

A new kind of motion picture realism appears in *The House on 92nd Street*, the story itself being true, the scenes being the scenes of actual events, but the characters "merely actors," as Shakespeare says. The result is a gripping narrative of the work of the Federal Bureau of Investigation in hunting German spies and saboteurs during the period just before the United States entered the Second World War.

Realism of presentation is so intense that at times one wonders if what one sees is really a kind of newsreel account of actual events. In fact, the picture almost is a newsreel. With its plot, personages and places of action based directly and intimately upon F. B. I. records now on file, and with the actors simulating real persons, *The House on 92nd Street* is realism itself.

In brief, the narrative tells of the work of a patriotic young American who joins the German secret service and becomes an agent in the United States, all with the direction of the F. B. I. and the intent of counteracting German plots. Needless to say, in his work the counter-agent meets enough difficulties and dangers to provide a series of melodramatic thrills.

As one of the leading German secret agents in New York, Signe

Hasso gives her part not only reality but also startling and passionate force. William Eythe simply and clearly enacts the patriotic American who risks his life among German agents. Lloyd Nolan presents Inspector Briggs of the F. B. I.

From scenes actually photographed at F. B. I. Headquarters in Washington, the observer learns a great deal about the amazing methods of the F. B. I., an organization that arrested more than 16,000 German agents and saboteurs. The observer sees the F. B. I. fingerprint file-rooms, the methods of photographic, chemical, and spectroscopic examination, the use of mirrors through which one may look without being seen, the method of lipstick identification, the method of solving cipher codes, and all the persistent, patient work that makes the F. B. I. so effective.

A great many elements make *The House on 92nd Street* peculiarly interesting.

— F. H. L.

**MILDRED PIERCE.** Domestic melodrama. Warner Bros. Michael Curtiz, Director. Strongly recommended.

"Who knows what may happen?" says one of the characters in Warner Brothers' strong domestic melodrama, *Mildred Pierce*, in which Joan Crawford plays the star part. The gripping events of unfortunate family affairs and the mystery of "Who done it?" hold observers in suspense throughout the production.

Joan Crawford herself makes a most realistic and deeply appealing presentation of an ordinary woman of middle-class American life who finds herself suddenly thrown into perplexities and difficulties almost too great to bear. Capable as Joan Crawford has shown herself in the past, she never before deserved such high credit as she now deserves for her understanding and sympathetic portrayal of a modern American wife, mother, and business woman who finds herself beset by troubles and who rises to willing sacrifices for the sake of another.

A young actress, Ann Blyth, accomplishes the difficult feat of making an intensely disagreeable and offensive personality not only interesting but also a key character in the story.

Events open with a mysterious shooting, a rainy night, a desperate attempt at suicide, and an evident attempt to inveigle an innocent person into blame for a crime. Skillfully managed flash-backs tell the story of a married life that runs upon the rocks of jealousy and lack of money. Other flashbacks show all the events that led to complete disaster.

Three parts of that story stand out in high emphasis. One is the story of a young girl's love of society, money, display, and tawdry life, and her disgust at the thought of earning one's daily bread. The second is the story of a woman who has the

courage to begin at the bottom of the ladder and the ability to make a high success. The third is the story of a man who depends wholly upon name and social rank.

The motion picture *Mildred Pierce*, based upon a popular novel by James M. Cain, has so many differing presentations of today's American life, and so many dramatizations of differing ideals in life, that it has a breadth and depth, as well as interest, above the common run of motion pictures.

— F. H. L.

**DUFFY'S TAVERN.** Farce-comedy. Paramount. Hal Walker, Director. Recommended for those who like to laugh.

Mrs. Malaprop is totally outdone by "Archie" in *Duffy's Tavern*, who malapropizes most laughably during all the ninety-seven minutes of running time of the film-story. A kind of natural originality combined with serious intention makes bombshell after bombshell of misused English fall with sudden success.

The mere list of players in *Duffy's Tavern* is enough to guarantee interest, for who will not find some favored "star" in such a brilliant list as this: Bing Crosby, Betty Hutton, Paulette Goddard, Alan Ladd, Dorothy Lamour, Eddie Bracken, Brian Donlevy, Sonny Tufts, Veronica Lake, Arturo De Cordova, Barry Fitzgerald, Diana Lynn, Victor Moore, Marjorie Reynolds, Barry Sullivan, Ed Gardner, Charles Cantor, Eddie Green, Ann Thomas, Robert Benchley, William Demarest, Howard de Silva, and others, not to speak of Bing Crosby's four small sons—Gary, Philip, Dennis and Lyn?

All this provides more than the typical three-ring circus—it is a veritable constellation of glowing stars.

The best of it is that each

and every one of these notable motion-picture persons does something typical, interesting, and unusually entertaining. The entire combination makes a galaxy that outshines almost every similar combination.

One who would not find something in this brilliance to delight him would have little pleasure in motion pictures or would be very, very serious-minded, indeed.

Strangely enough, in spite of numerous individual sketches by so many different motion-picture actors, *Duffy's Tavern* has a good plot and moves surely toward a conclusion that brings happiness even to Victor Moore. The story concern the love affairs of Archie, who manages the Tavern, the business affairs of Old Man O'Malley (Victor Moore) and the career of O'Malley's daughter (Marjorie Reynolds). Farce and slap-stick though it may be, *Duffy's Tavern* is happy entertainment.

#### Flora R. Schreiber, Radio Expert, Looks at "Duffy's Tavern"

*Duffy's Tavern* is an engaging film. This is mainly because of Ed Gardner, just as it has been an engaging radio show because of Ed Gardner. Credit his delightful malapropisms, as Dr. Law points out. Credit again the famous refrigerator scene. How does Gardner know the light goes off when the refrigerator door is locked unless he's inside to see for himself? And when he's inside, how is he to get out if there's no one outside to perform the miracle of opening the door? A fine comic dilemma which leaves the audience holding both its sides.

The film, however, includes many scenes-within-scenes in which Bing Crosby, Dorothy Lamour, Robert Benchley, et al, perform. While some of these

scenes are entertaining in themselves, their presence is a sign of weakness. Such scenes—entertainment within entertainment—always seem to say: "Not enough plot to go around." The producers, I expect, in screening a radio show regard themselves as midwives officiating at the birth of television. "How will radio shows look?" they are asking. Well, *Duffy's Tavern* looks as good as it sounds, and it has sounded good. But there is a danger that the weakness here mentioned will be a weakness of television itself—the filling in of visual voids with miscellaneous acts that are regarded as sure-fire. Such a tendency, if unchecked and if it should become common, would result in a hybrid art and would delay television's indigenous development.

— F. R. S.

**THE LOST WEEKEND.** Melodrama. Paramount. Billy Wilder, Director. Not recommended.

A story of delirium tremens hardly makes fascinating material for public amusement. For some reason Charles Jackson's novel, upon which the motion-picture play is based, became a "best seller," but it seems impossible that the screen version of the story will gain listing as a "best movie."

A young man, possessed of some natural ability and more or less pleasing personality, has led an idle life and has become a confirmed alcoholic. A devoted brother tries every means to restore him to decency. A young woman, merely a chance acquaintance, falls in love with the dipsomaniac. The brother's efforts, the young woman's pleading, and finally even the horrors of delirium tremens, all leave the victim of drink as much a prey to his craving as ever.



In actual life we have the stories of John B. Gough and of hundreds of others who suddenly reformed and became useful citizens. In fiction we have the story of Sidney Carton in Charles Dickens' *A Tale of Two Cities*, who gave his life in self-sacrifice because of a great love. In all these cases great and overwhelming forces changed men's lives.

The motion-picture story appears to violate good taste, verisimilitude, and dramatic art because of lack of motivation. The story is decidedly unpleasant, constantly emphasizing gross love of drink, personal degradation, and then the actual horrors of delirium tremens. Such dwelling upon the merely physical leaves no time to emphasize the coming of something better. The episodes do not make it reasonable that a young woman who has known a man for a short time only should cling to him when she sees him sinking lower and lower and becoming repulsive in appearance as well as actions. The events foreshadow no slowly developing power sufficient to bring about reformation. The man reforms because he wishes to write a book! This hardly accords with accounts in Harold Begbie's *Twice-Born Men* or William James's essay on *The Sick Soul*.

Ray Milland and Jane Wyman, as the central characters, act their parts so well that it is a pity the script gave them less opportunity for the development of real power.

— F. H. L.

**PALESTINE PROBLEM.** Produced by The March of Time. Released by 20th Century-Fox. Recommended.

The amazing developments in Palestine, brought about by Jews who, in comparatively recent years, have sought refuge in that

land will astonish anyone who sees them presented in the October *March of Time* issue, *Palestine Problem*. Tel Aviv is shown to be a flourishing city of tall buildings and busy streets. The barren wastes of the ancient land have been irrigated and made to "blossom as the rose of Sharon." Altogether, a numerous and happy people have made modern Palestine a land of prosperity.

This very prosperity has brought not only a great increase in the Jewish population but also a great increase in the Arab population, drawn to Palestine by new opportunities for labor and profit. The new *March of Time* issue shows the Arabs, their ways of living, and their military power, and thus sets before the public the conflict of two races, doing this without favor or bias.

Such a film presentation gives a vast amount of information and provides rich material for thought.

—F. H. L.

**THE DOLLY SISTERS.** Musical-extravaganza biography. 20th Century-Fox. Irving Cummings, Director. Recommended for the lighthearted.

Thirty-three years ago this reviewer enjoyed the antics of the popular Dolly Sisters, a charming team of Hungarian dancers. Much less than thirty-three years ago he conducted a university course in short-story writing in which Marian Spitzer, one of the authors of the screen play, *The Dolly Sisters*, was a leading student. Little did he think that those two events would come together in 1945 in the form of a Technicolor motion-picture biography of the stars of yesteryear.

Marian Spitzer and her co-author, John Larkin, wove considerable plot into the story of

the Hungarian sisters who, at about the age of eighteen, rose to the bright lights of Broadway, and later to marriage, one of them to an English duke.

The old songs of years ago, *I'm Always Chasing Rainbows*, *Dear Old Pal of Mine*, *East Side, West Side*, *Smiles*, *Mademoiselle from Armentiers*, again come from Oscar Hammerstein's Victoria Theatre in New York. In the picture play we again see Oscar Hammerstein and catch something of the spirit of long-past days.

In the course of the production we see half a dozen or more exquisite Technicolor scenes in different parts of the United States and Europe, and also realistic views of the Folies Bergere in Paris, the Parisian home of the Dolly Sisters at the height of their fortunes, and the Ziegfeld Midnight Roof. With 79 different sets and with 5,000 players helping in the filming, the production is lavish, with all the spectacular qualities of costume (and lack-of-costume) revues.

Betty Grable and June Haver make ultra-blonde presentations of the Dolly Sisters, Roszicka and Jancsi. John Payne carries the leading male role and helps to weld together the plot of a deathless love that lasted from a chance meeting near Elmira, New York, through all the vagaries of stardom and divorce. For the light of heart, the lovers of the bright lights, this story of the Dolly Sisters has the glittering interest of the revue stage.

**A Note as to "The Dolly Sisters," by Mary Jane Hungerford, Associate Editor, "Educational Dance."**

*The Dolly Sisters* is a routine backstage story with the usual glamour, shallowness, and unreality. Conflict between a

"show-must-go-on" loyalty and a Great Love is the theme. This is used to jerk a good many tears and ring in some fancy production numbers. The war angle is a double-barrelled play for the emotions of veterans of both world conflicts and their sweet-hearts and wives.

Some of the facts are straight, but the whole impression is distorted. Contemporaries of the sisters will find it a highly rose-tinted view which can doubtless improve upon their private memories. The staging, costuming, and lighting of the production numbers are up to modern Hollywood standards, which means that they are too elaborate, too gorgeous, and too expensive to be authentic. The songs are crooned in 1945 radio style, the dances are 1945 Fox movie style—neither too close to the Broadway song-and-dance style of the second decade of this century.

M. J. H.

**THE GAY SENORITA.** Musical romance. Columbia. Arthur Dreifuss, Director. Recommended for all.

A charmingly fantastic production, *The Gay Senorita* tells a comic-opera type of story that contrasts modern business methods and the happy, carefree—but wholly imaginary—life reminiscent of Spanish days in southern California.

Old-time costumes, castanets, dancing, song, proud aristocrats, the ancient courtesies and the spirit of clinging to the past come into clash with the vigorous present in the shape of an effort to tear down an old section of a California city and to build there a great warehouse.

The aristocratic young lady of ancient descent, Jinx Falkenberg, the gay senorita, quickly converts the young real-estate agent sent to procure the deeds to the property.

With its lightness, gaiety, and old-time charm, the story will interest young people.

**FIRST YANK INTO TOKYO.** Topical secret-agent melodrama. RKO. Gordon Douglas, Director. Recommended only for interest in topic.

In this day and age we say much against encouragement of racial hatreds, and at the same time show public favor to whatever encourages hatred of the Japanese. We showed the same narrow-minded attitude toward the Germans at the time of the First World War. *First Yank Into Tokyo* stimulates strong hatred of the Japanese, without presenting any redeeming characteristics. As such, the film does harm, for all racial hatred of a sweeping nature does harm. As Edmund Burke said long ago, we can not justly indict a whole people. The melodramatic film would be better if it showed some Japanese, at least, whom we might respect.

The highly sensational story tells the adventures of an American Major who disguised himself by submitting to surgical face-lifting and then made his way to Japan to confer with an American prisoner there, who held one of the keys to the successful making of the atomic bomb. Having been born and brought up in Japan, Major Ross (Tom Neal) speaks Japanese fluently and knows Japanese mannerisms. Having joined the Japanese army, Major Ross not only finds the scientist whom he sought but also finds his supposedly dead sweetheart, an Army Nurse. Such coincidences and events challenge one's sense of reality. One wonders why a scientist of such importance should risk capture by the enemy. Improbabilities continue to pile up. The secret investigator finds himself in a camp com-

manded by his former roommate in an American college, a shrewd and cruel Japanese. Then melodrama begins in earnest until at last the heroic Major brings about the escape of his sweetheart (Barbara Hale) and the wandering man of science.

At the same time, the picture has the gripping interest of the moment when Japanese atrocities have come to the fore, an interest that gains strength from much local-color realism and the strong acting of Richard Loo, who portrays the American-educated Japanese officer. In its timely use of strong emotions, however bad those emotions may be, the picture will interest American audiences.

— F. H. L.

**THE STORK CLUB.** Musical comedy. Paramount release of B. G. deSylva production. Hal Walker, Director. Generolly recommended.

From the time of the Arabian Nights down to *If I Were King* and *Kismet*, writers have amused themselves and the public by imagining what some poor and obscure person would do if suddenly placed in a position of immense wealth and power. *The Stork Club* tells a similar story.

Betty Hutton, as a hat-check girl at the Stork Club, saves an eccentric multi-millionaire (Barry Fitzgerald) from drowning. Thinking the man is nothing more than a homeless derelict, she endeavors to help him. The millionaire employs his worldly-wise lawyer (Robert Benchley) to "make the girl perfectly happy." Now what would make a hat-check girl "perfectly happy?" The lawyer thinks of clothes and style, and without telling the young woman anything about her benefactor, he provides unlimited accounts and all luxury.

Barry Fitzgerald's inimitable personality, Betty Hutton's viva-



city, Robert Benchley's drolleries, and the surprising complications that follow the acquisition of wealth, unite in making a motion-picture play that satisfies persons who are looking around for unexpected and friendly millionaires.

**RADIO STARS ON PARADE** with "Truth or Consequences." Force. RKO. Leslie Goodwins, Director.

Radio's *Truth or Consequences* has won such outstanding popularity that everyone who likes slap-stick and sophomoric tomfoolery has the wish to see the action as well as to hear about it. That opportunity RKO now presents to everyone, with Ralph Edwards and Company using the age-old pie-in-the-face and push-into-the-mud methods that amuse those who like farce in heavy doses.

Such satisfying of a kind of national curiosity excuses *Radio Stars on Parade* with *Truth or Consequences*, which otherwise has little to recommend it.

The title promises somewhat more than the presentation fulfills, for one sees few "radio stars on parade" other than Skinnay Ennis and His Band, the Cappy Barra Boys, Frances Langford and, of course, Ralph Edwards and Company. Possibly that is enough for a "parade" and certainly some of the actors suffer enough physical indignities to satisfy the most ardent lovers of "philopena" or friendly penalty.

The thread of plot tells the adventures of an impoverished comedy team that comes suddenly into management of a radio agency. To that agency comes a soloist from a gangster nightclub. After her come the chief gangster and his henchmen. Such results follow that only the eccentricities of a *Truth or*

*Consequences* radio program save the pretended radio agents from utter disaster.

At least, one feels that one has seen *Truth or Consequences*—and that is something.

**KITTY.** Romantic comedy of 1780. Poromount. Mitchell Leisen, Director. For adults.

A striking pageant of the London of 1780, the period of George III, appears in the romantic story of Kitty, a girl who, like the heroine of G. B. Shaw's *Pygmalion*, rose from the slums to become a leader in fashionable society.

The story somewhat parallels the story of *Forever Amber*, for it tells how an ignorant and unschooled girl rose through a succession of husbands to wealth and high title but at the same time kept her heart fixed on a more or less worthless gambler and spendthrift.

Paulette Goddard plays the part of the dirty-faced, ragged, mistreated girl of Houndsditch who became a duchess and owner of estates and castles. She plays the part with spirit and understanding and makes a convincing presentation.

Research and property men went to infinite pains to make this motion picture present outstanding details of the London of 1780. We find ourselves in narrow streets and lanes, with mud splashing across narrow sidewalks. We see the rank poverty and the wasteful wealth of the period. Here the great artist, Thomas Gainsborough exhibits his *Blue Boy* and quarrels with deaf, old Sir Joshua Reynolds. Sir This and Sir That, the Earl of Campton, the Duke of Malmunster, The Duchess of Gloucester, the Prince of Wales, move among crowds of great folk. From the humble people

on the streets and from the rich and titled in their palaces, we learn the ways and costumes of the period. The details are superbly put together and make as convincing a picture of the past as one could wish.

The story is sordid, but not too sordid. It avoids the animalism of *Forever Amber* and leads one to think of *Oliver Twist* and Becky Sharp of a later period, but most of all of the girl of Shaw's *Pygmalion*.

Dramatic episodes full of human interest show that painstaking care made them as well as the rich details of the setting.

Certainly *Kitty* is a motion picture that presents vivid scenes of other days, a full canvas with much human-interest appeal.

## Biography of a Radio Program

(Continued from Page 52)

other top shows to his credit—*We, the People*, *Mr. District Attorney*, *Counterspy*—*Gang Busters* is, perhaps, his most famous. His infinite care as to detail is not only proof of what craftsmanlike radio can produce, but it has been rewarding in other ways. Through the presentation of the "clues" at the end of each broadcast, *Gang Busters* has helped to bring 300 "wanted" criminals to justice. Thousands of letters and testimonials from law enforcement officers all over the country, show that the program has deterred many other criminals. Converted criminals have expressed their thanks to Lord for his campaign against vice. Juvenile delinquents constantly write to tell Lord that he has convinced them that "crime does not pay."

# EXTOLLING THE EXECUTION

## *Some Contributions of the USOE Film Production Program*

BY PAUL C. REED

Formerly Visual Specialist, U. S. Office of Education

Reprinted from "Film News," June, 1945

The completion by the U. S. Office of Education of more than four hundred fifty visual aid units for training is no mean execution. Yet the magnitude of the accomplishment becomes even more pronounced when it is considered that each unit consists of a sound motion picture, a filmstrip, and an instructor's manual; that the whole program was completed in fifty-three months and that the *average* size of the professional staff responsible for the program was less than ten persons.

More than fifty thousand prints of USOE motion pictures and filmstrips have been distributed and used in the training of workers for war industries during the past four years. Thousands more will be distributed for the continued training of workers and in the rehabilitation training of veterans. The values of this wartime visual program will extend far into the post-war future. It has been a tremendous program—well executed.

Such words of praise coming from one who has actively participated in the program would seem inappropriate if it were not recognized that the results were achieved through the co-operation of hundreds of people. The training philosophy and experience of educators and industrial trainers, the practical working experience of men in shops, the film-making skills of commercial film producers were successfully coordinated by the visual and technical specialists of the Division of Visual Aids operating under the guidance of Commissioner John W. Studebaker, his assistant, Dr. C. F. Klinefelter, and Floyd E. Brooker, Director of the Division.

Along with praise there should be some attempt at objective appraisal of the contributions of this visual aids program. Differing perspectives will produce different appraisals, but from my point of view, as one who has



Paul C. Reed

spent twenty-two months on the "inside," the program has made important contributions both to education and to visual education.

Education, and more particularly vocational education, now has available an extensive and diverse list of training pictures from which intelligent selection can be made in terms of training and curricular needs. Furthermore, these pictures have been thoughtfully prepared in series and sequence so that visual training can be planned and continuous. Not the least contribution to education is the distributional policy which makes these materials available for purchase by schools at a cost they can afford. Yet this purchase price includes a return to the Government to amortize the production cost. The films are ready and will soon be available for use.

The concept and implications of a "visual aid unit" seem to me to be a most valuable contribution to the field of visual education. Complete acceptance and continued advancement of visual education are dependent upon the intelligent coordinated use of many and all teaching materials.

Controversies concerning the superiority of one kind of teaching material

over another must be displaced by mature thought and effort in determining how all available media can be used to best advantage. The USOE concept and execution of a broad visual training program with motion picture, still picture, and printed manual planned and produced as a coordinated unit has been a great stride forward in the advance of visual education. Best teachers have always coordinated teaching materials at the point of use. Here was coordination at the point of production.

Another noteworthy contribution to visual education is one that has been made to those who can profit from a clear-cut, successful demonstration of how educator and film producer can pool experiences and abilities and work together. Each unit was under the supervision of a team of visual specialist and technical specialist, each with practical teaching experience. Theirs was a creative job of blending their own knowledge, experience, and abilities with those of the contracting producers, and checking and double checking every single phase of production from first synopsis to final approved print. Educators and film producers can work together when there is mutual respect and joint endeavor.

Considering the speed and size of the program, the degree of accuracy and authenticity of the films is unbelievably high. But its achievement was no miracle. It resulted from sound policy and hard work. For each film there was the technical specialist of the Office of Education and usually a technical consultant on the producer's staff. In addition, there was a Technical Advisory Committee made up of practical workers whose advice was earnestly sought and freely given. These committees were not "window dressing"; they advised. They consisted of teachers from vocational schools and expert craftsmen and technicians from industry who gave from their experience and knowledge final approval to script, rough-cut pictures, and commentaries



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only after painstaking and detailed consideration. In a twelve month period I participated in more than forty-five "after-hour" evening committee meetings that lasted anywhere from four to eight hours each. I can state enthusiastically from this experience that the idea of having subject matter committees made up of practical experts and letting them advise is eminently sound and pays dividends in terms of better visual materials.

There is another important kind of contribution which I believe has been made by the USOE program. A priceless resource in techniques of visual communication exists in the wide variety of the films. It still remains to be analyzed thoroughly—not in this brief report, but by the objective analysis of other film producers and visual educators, by the experience of classroom teachers, and by experimental studies. Although there were basic policies guiding the audio-visual treatment and organization of subject matter in USOE films, visual specialists and producers were permitted wide latitude. The four hundred and fifty units represent a wide range of exploratory experimental technique

both in picture and sound treatment.

There are pictures presenting demonstrations completely from the "operator's viewpoint" and with abundant close-ups. There are others that consider the viewer a spectator. There are fast-paced and slow-paced pictures. There are pictures with and without animation; with and without concluding recapitulations; with and without introductory orientation. There are single-voice, two-voice, and multiple-voice sound tracks. There are all-dialog pictures. There are first person, second person, and third person commentaries; active and passive voice. There are authoritative lectures, pedantically expounded; and there are fantastic dream sequences. Which are the best? Which will do their teaching job most effectively? What can we learn from these pictures about effective

film presentation? All the answers to such questions are not yet known. They can be found; but not by the USOE Division of Visual Aids for War Training.

In June, 1944, Congress, with words of praise and a small appropriation for administrative expenses, decreed that the visual aid production program of the U. S. Office of Education should be completely executed by July 1, 1945. It has been done. The bell has tolled and these words have extolled.

## DR. LAW LOOKS AT THE MOVIES

(Continued from Page 59)

**SUNBONNET SUE.** Musical comedy. Monogram. Rolph Murphy, Director. For adults.

A saloon on the lower Bowery forty or fifty years ago forms the principal setting of *Sunbonnet Sue*. In the saloon we see a typical Bowery stage-show, and a bar that has constant

support of thirsty patrons. Bouncers perform their work with muscular efficiency. A rival brings about general fisticuffs that wreck the place. Political picnics supporting opposing candidates for office end in a general "grand fight" started by small boys, developed by angry women and ended by hard-hitting men. Such is the ensemble of *Sunbonnet Sue*.

This is a story of the Bowery as it used to be, the New York street that the motion-picture play calls producer of men of genius, home of great men, and

mother of Governors. To create the atmosphere of the past, the motion picture brings in most effectively such well-known songs as *The Bowery*, *School Days*, *By the Light of the Silvery Moon*, and *Yip-I-Addy-I-Ay*.

Contrasted with the sordid setting are one or two scenes of idyllic love-making upon the waters of a park lake.

The plot is sufficiently preposterous. A saloon keeper on the lower Bowery has a sister-in-law who owns a Fifth Avenue mansion and aspires to lead the cotillion at Newport! Her effort

to take her niece from the Bowery drinking-hall stage succeeds to the extent of introducing the young lady into the most fashionable society, only to discover that the chief guests, the Governor and his wife, both came from the Bowery, and have every wish to go back to it.

As the charming niece, Gale Storm is altogether winsome and plays her part with pleasing vivacity.

If you wish to go slumming and also to renew memories of the New York of long ago, see *Sunbonnet Sue*.

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A scene in "Voyage to Recovery," U. S. Navy film on rehabilitation of those injured by Jap kamikaze attacks.



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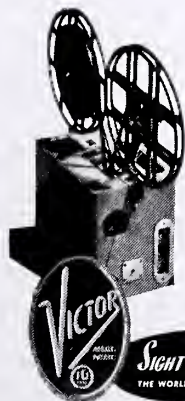
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One of these boys, John Callahan, himself took to teaching, and now is Wisconsin's State Superintendent of Public Instruction, an office he has held for twenty-five years. In the long stretch since his graduation he never has forgotten what that New York newspaper meant to him and his classmates.

“It widened our view of what was going on in our own and other lands,” said Dr. Callahan recently. “It gave us a sort of ‘head start’ on events, achievements and discoveries which, however important, couldn’t be included in textbooks for several years, at least. It supplied a lot of good reading, and no end of material for hard-fought debates.

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*The Reader's Digest*



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December, 1945

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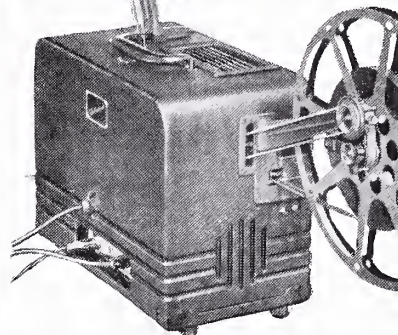
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# FILM AND RADIO GUIDE

WILLIAM LEWIN, EDITOR

December, 1945

Volume XII, No. 3

## 16MM EXCHANGE PRACTICES

BY B. A. AUGHINBAUGH

Director, Slide & Film Exchange, State Department of Education, Columbus, Ohio

### No. 18: So You Are Going to Buy a Projector

We presume that all exchanges handling educational motion pictures and lantern slides are frequently asked by patrons and prospective patrons, "What projector shall we buy?" This is especially true of exchanges operated by states and state institutions. It has been our policy in Ohio never to answer that question by naming the product of a particular manufacturer. We base this policy on the fact that an exchange distributes slides and films; and if it selects projectors for its patrons, it is very apt to be justly held jointly responsible by these patrons for damage done to its slides or films by the recommended projector. We do not believe that a publicly-supported exchange which does not itself buy the projectors has any right to put itself in this possibly embarrassing position. There may sooner or later arise questions of non-feasance, misfeasance, and even malfeasance, all of which any public exchange will do well to avoid.

But there are certain general guide-rules which an exchange may and should provide, and we here set forth some of those guides. Write to each of the following firms and request literature and a demonstration. The arrangement is alphabetical.

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- (d) Spencer Lens Co., Buffalo, N. Y.
- (e) Victor Animatograph Co., Davenport, Iowa.

In addition to  $3\frac{1}{4}$  x 4 lantern-slide projectors of the previously-listed companies, (a) and (d) also make 2 x 2 and filmstrip projectors. Such outfits are also made by the Society for Visual Education, 100 E. Ohio Street, Chicago, Illinois. Opaque projectors are made by (a) and (d). These companies also make combination outfits which will project opaque pic-

tures,  $3\frac{1}{4}$  x 4 slides, 2 x 2 slides, and filmstrips. Keystone and Spencer Lens make lanterns with forced air coolers.

In general, 16mm sound motion-picture projectors sell for around \$300 to \$450;  $3\frac{1}{4}$  x 4 lantern-slide projectors sell for \$70 to \$100; 2 x 2 outfits without motors, at \$50 to \$75; filmstrip outfits at \$50 to \$75; and combination opaque,  $3\frac{1}{4}$  x 4 slide projectors at \$140.

At present the demand for projectors is exceeding the supply; but when this abnormal condition subsides, the following suggestions may be helpful in making a proper choice of what is on the market:

(a) Have all demonstrations made at your school on the same day and at about the same hour. This will assure you that the daylight conditions have nothing to do with the results. If different days are used, one may be bright and one dark.

(b) Use the same screen for all demonstrations. This will eliminate the screen as a factor in the differences you may find in the brightness of the picture.

(c) Procure a clear, well-made film from any convenient source and require all agents to use this and this only in their demonstrations. Check the film yourself after each use. Some photography has a greater density (darkness) than others;

hence all do not give screen-results of equal brilliancy. Procure a sound film (if it is a sound projector you want) preferably with variable-area recording. This type of recording often requires more precision in projectors than variable-density because the film must run truer in the projector. If the film sways from side to side, it will throw the exciter-beam off the sound track. This will result in poor sound-reproduction.

(d) Require each agent to make his first demonstration in the presence of the others. This will assure you against such sales tricks as:

(1) Using an under-voltage projection lamp (90-volt lamps on 110-volt current look bright but last but a short time).

(2) Using a lens which gives a picture with a bright center but dim edges.

(3) Claiming projectors have devices which will stop the projector "when **anything** goes wrong." (Such devices work only when the film breaks or when loops are lost.)

(4) Claiming that stop-on-film devices will not permit blistering of films.

(5) Enlarging sprocket holes or tampering with splices to cause the next salesman trouble in his demonstration.

(e) After the group-demonstration, send the agents from the room and then call them back, one by one, for individual demonstrations and discussions. Use the same room and have the same number of people in it for all sound-projector demonstrations. Different rooms and different numbers of people in the room will produce different acoustical qualities, which will alter the quality and intensity of the sound reproduction.

(f) A competitive demonstration will not reveal the wearing quality of a projector and such quality is important. To discover

this factor, "ask the man who owns one." Price is not a factor in selecting any commodity where competition is as keen as in the projector field. Here, more than in any other commodity, you get what you pay for. A cheap outfit can make up a price-difference by damaging a hundred dollars' worth of film.

It must be borne in mind that the intermittent gear is the heart of any motion-picture projector. On the precision with which this movement engages and disengages the sprocket-slits of the film depends the accuracy of the projector's operation. When one realizes that this intermittent gear, on a sound projector, must start from complete rest; reach full activity instantaneously; engage its teeth in the sprocket-slots of the film precisely; move the film up one frame; withdraw the teeth from the film sprocket-slots and come to a full stop—and do this twenty-four times in every second—one may faintly realize the strain set up on this mechanism. If one adds to these requirements the handicap that no piece of film is ever perfect and that hence the intermittent mechanism must be so designed that it will allow a tolerance of plus one to minus one unit in making contact with the film sprocket-slots, one may see why projectors sell for the prices they do. A projector must have the precision of the finest jeweled watch combined with the rugged strength of a mowing machine. If the intermittent movement could be removed from projectors they might be sold for much less than their present cost. It is this intermittent movement, in combination with the "persistence of vision" of our sight, that changes a series of still pictures into pictures that *appear* to move!

Since the intermittent gear, like all other gears, can only "approach" perfection, and since its particular requirements are so severe, this "approach" is determined by various tests which the manufacturer sets up to determine the degree of perfection his projector must attain. He does this by discarding parts that do not reach the degree of perfection he decrees. The higher his standards the more parts he discards, and the more parts he discards, the more he must ultimately charge for his projector.

From what we have now pointed out it may be seen that price and quality do go together in projectors. Perhaps it would be better if we said *should* instead of *do*. We mention this because not only competition enters into the situation, but also ignorance of the prospective buyers relative to projectors. The latter factor is becoming less important with the years. The day is past when, as one projector salesman told us, the salesman delivered his outfit, collected payment, and then ran like you-know-what to get as far away as possible before the thing fell to pieces. Purchasers have become numerous enough to compare notes and to demand equipment which will give service. Fortunately the greatly increased size of the market for the standard-off-standard projector has permitted the lowering of prices through increased production.

As with any other manufactured product, the financial standing of the firm, the size of its plant, the quantity of its production, and the level of its manufacturing ethics should all be investigated by the wary buyer. Don't succumb to the hypnotic effect of a smooth sales-talk. Of course, people are apt to favor



projectors as they favor autos. Some swear by one make while others swear at it. But by and large, remember that just as you cannot buy a low-priced car and expect the performance and luxury of a high-priced one, you cannot buy a cheap projector and get the perfection and durability of a costlier one. Do not be taken in too much by Navy or Army "E's" as a sign of distinction. All the major companies received these "E's"—they were as common as Ph.D.'s, and we know how plentiful they are.

Many schools are awaiting the opportunity to buy a good projector from an Army or Navy surplus-property distributor. It is our understanding that there will be few such projectors declared surplus and that hospitals will have first priority on them. Army and Navy projectors have had hard service. Some were made with zinc instead of aluminum frame-work. These zinc outfits are movable but hardly portable.

We are often asked: "Which type of projection equipment should be bought first?" We have just as often stated in these articles that a sound-film projector is, in ninety-nine cases out of a hundred, that "first." No matter what other pieces you buy, you will continue to long for a sound projector. The more other pieces you buy, the greater your longing will be. It is therefore our advice to get the sound projector first and then buy all the other pieces when, and if, you find them necessary or desirable. This plan will save you money, except in special cases.

#### Future Projectors

We look for a great revolution in the projector field. Projector evolution has gone by easy stages from 35mm to 16mm

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to 8mm. But we want something more personal than a projector provides. Projectors immediately suggest a "show" and an "audience." What the world is waiting for is a device—perhaps 4mm—which will be so simple in operation, so free from electric connections, and so low in cost that one may be owned by each member of the family to serve his individual requirements. It must be a device which one can use at any place and at any time as conveniently as one uses a book or a newspaper. It must be small enough to fit in the pocket or purse along with films. The viewing must be done directly without resorting to projection or electricity, except such as small dry-cells can supply.

To take its rightful place as the great tool of communication that it is, the motion picture must be free from the use of screens. It must be given directly and personally to the individual, just as books were unchained from church pillars in the Middle Ages and given to the individual. This will come—it *must* come to make the motion picture of fullest value for enjoyment—both for entertainment and for instruction. Devices are now on the market which accomplish this after a fashion, but they are rather cumbersome affairs, suitable for film-editing work, and are apt to produce eye-strain. Here is a

challenge to inventors who are looking for multi-billion-dollar returns for their work. We have every reason to believe it can be done.

The Slide & Film Exchange of the State Department of Education of Ohio stands ready to buy the first device of this nature, even though it costs as much as the present sound-on-film 16mm projectors. So here is a challenge to inventors.

The mass viewing of pictures by means of a screen is harmful in education because viewing and learning rates vary with individuals. This same mass viewing for entertainment leaves eight percent of the public not using the motion picture at all. In spite of the appeal of the moving picture, only twenty percent care to surrender all personal convenience as to time, place, and climatic conditions demanded by mass-showing in theaters. So the theaters are filled with the young and the hearty, those with an average age of less than twenty-two. That sector of the people which stays at home reads newspapers and magazine digests, or listens disconcertedly to radio programs. As to the most numerous sector, we find it searching for first-hand experiences via the automobile, or other outdoor conveyances the year round. The motion picture must conform to personal conveniences to be completely popular. Then indeed will the film achieve its destiny as an effective, universal medium of communication, transending that of the printed word.

Our next article will consider the question of *Free Films*.

**Coming: "What  
Makes Confusion in  
the English Field?"**

# BEHIND THE SCREEN CREDITS

BY HELEN COLTON

Only God can make a tree, but at MGM Studios He gets wonderful assistance from Walter Fabel and his crew of 38 men who have been known to "plant and grow" a giant eucalyptus or a Sequoia redwood overnight. Fabel and his "greenmen" are experts in the art of "naturizing" movie sets so they look as if Mother Nature herself had been on the job.

Sometimes these men have to go Nature one better. Give them an order for a set requiring gaunt winter oaks, adrip with plaster icicles, and they can produce it before you can say Jack Frost, on one of the year's hottest days, as they did for *Anna Karenina*, set in snowbound Russia. Or ask them during the California rainy season for an arid desert, abloom with wild shrub and cacti, as required for *Billy the Kid*, and they'd have it before you can remember that the plural of cactus is cacti.

From their stockpile of 1,000 different kinds of plants, shrubs, vines, branches, tree stumps, limbs, and grass, plus ten acres of growing things that they tend near the studio, they dress the sets, inside and out, of the 40 to 50 pictures made by MGM every year. This may and does include anything from ivying Mrs. Miniver's house in England to growing rice in terraces on Wang's farm in *The Good Earth*.

One of greenery's biggest jobs in recent years was to dress the sets for *The Yearling*, recreating the lush, tropical, thickly vegetated terrain of the Florida Everglades. Part of the picture was shot on location there, and

the camera crew sent back pictures to Fabel, whose men reproduced almost all of the vegetation for studio scenes.

For the ground around young Jody's house, they had to grow corn (in three different stages, to denote the passage of time), tomatoes, sweet potatoes, and cow peas. Seeds were planted and nurtured in 40,000 individual jars and cans, which were hidden behind low walls and in sod when the picture was shot. Not all of these are used at one time; some are replacements for plants close to the camera, which become dry and sere after several days of "acting."

For the greenmen, many of whom used to be gardeners or farmers, tending Jody's crops was a pleasant change from tree-planting, and they gave them as much care and devotion as a tenement resident might give to a single rose bud in a window-box.

Fabel's recipe for How To Make A Tree goes:

Take one telephone pole, and fasten it to a square, wooden stand so it can be moved around and "planted" at will. Call in the plaster department and tell them what kind of tree it is to be. They will then plaster around the pole, making ridges to look like bark, making it long and thin, or short and stumpy, according to your specifications. Pick out branches, and nail them on in realistic positions. If it's a winter scene, your job is done.

If it's a spring or summer scene, find out from research what this tree looks like in bloom. Will it have leaves?

Buds? Berries? Are they pink, blue, white, lavender, green, peach, red, yellow? Are they round, oval, curled, or flat? Wire on the proper artificial leaves or buds. Is the picture in Technicolor? If so, colors should be deeper than the real hues. Natural colors would fade to paleness under the Technicolor camera. Spray the whole with a thin varnish mixture to gloss it up.

Not all of Metro's trees hide hearts of telephone poles. Many of them, especially for close-ups like the Central Park scene in *The Clock*, are the real thing bought from green vendors in California or from privately-owned acreage. The studio also has its own little forest of several hundred oak, pine, cypress, hemlock, pepper, joshua, and maple trees on a back lot. This "forest" serves several purposes. It provides extra trees when green vendor supplies are low occasionally because of fires. It is also a standing set for forest scenes. And it blocks out the ugly oil wells not far from the studio.

At least two men on the green staff never objected to tending the family lawn when they were kids. That's all they do, six days a week, in a big square where they grow oblong patches of five different kinds of grass.

Why different kinds? As Fabel explains, "The grass in a poor neighborhood looks different from the grass, say, on the well-kept lawn of the rich Lord family in *Philadelphia Story*. The swanky Lord stuff is different from the grass on a golf course, which gets walked on more often."





Henry Barbier, M-G-M studio florist, purveys photogenic flowers and fruits.

Comes the call for a particular type of grass, and the men go to work with a machine which goes down two or three inches into the sod and slices off a nice green strip with the ease and dispatch with which you'd slice a piece of bread.

To supplement this real stuff, there are several thousand mats of artificial grass in assorted conditions and shades of green which, laid out 20 feet from the camera, could never be detected on the screen from the real thing.

Now worth \$100,000, the green department started about 25 years ago as a 50-x-50-foot patch, where Stage 18 now stands. Fabel's late father was

head greenman, with two assistants. Not until the studio made its first *Tarzan* picture, set entirely in jungle, did it build up a large stock of horticultural commodities. Many of these, like long-lived palms and tree stumps, are still being used.

From Stage 18, the green department grew to a larger area, now occupied by Stage 23. Later, and until a half-dozen years ago, it occupied the territory now taken over by the standing set of a modern New York street.

During many of those years, artificial flowers and foliage were part of greenery. But as the studio expanded and made more films with bigger budgets, all those details in one set-up were

too much for a single department head to handle. So now there's a separate artificial flower section, headed by Henry Barbier, whose two assistants do nothing but make flowers, wreaths, bouquets, and corsages full-time. Perversely, when they want flowers to wear in their hair, they buy them in the five-and-ten!

Their workshop looks like the hothouse of the world's most gigantic florist. The only thing lacking is the fragrance. We shall undoubtedly have that, too, when the time comes, in the creative evolution of movies.



# THE PLAY'S THE THING

BY FLORA RHETA SCHREIBER

## EDITOR'S NOTE

We have received numerous requests to let a drama expert guide the theatre-going of our readers.

Successful stage plays often become the literary sources of photoplays and radio plays. To appreciate films and radio programs, it is therefore desirable to see the best current plays—either in New York or in key towns when these plays are roadshown throughout the country. Because of the interrelation of stage, screen, and radio, we present here the beginning of a drama department in the GUIDE.

Flora Rheta Schreiber, a member of the speech department at Brooklyn College, was for four years drama critic of "The Players Magazine." She is a contributor to a wide range of magazines, including such scholarly journals as "Poet Lore" and "The Quarterly Journal of Speech" and such popular magazines as "Collier's" and "Mademoiselle." Miss Schreiber has published critical articles on radio in the New York Times and has been a notable contributor of radio articles to this GUIDE. Her article on "The Battle of Soap Opera" has been reprinted and widely circulated.

Miss Schreiber received her A.M. degree in drama at Columbia University. She won the Cornelia Otis Skinner Scholarship of the Drama League of America. This took her to the University of London, where she studied with Elsie Fogarty and E. Martin Browne at the Central School of Speech Training and Dramatic Art. Miss Schreiber is also an alumna of the N.Y.U. Summer Radio Workshop.

Teachers and students of drama will find Miss Schreiber's analyses of current plays not only enjoyable, but useful in building critical vocabularies.

—W. L.

## "YOU TOUCHED ME"

The theater's new white-haired boy is Tennessee Williams, whose *The Glass Menagerie* won him the Critics' Circle prize and also the Sidney Howard Memorial Prize. Mr. Williams's second play, in collaboration with Donald Windham and



Edmund Gwenn as the old toper, in Tennessee Williams's new play, "You Touched Me," is just plain wonderful, says Miss Schreiber.

(Sketch by Lilly Rossi)

with the shade of D. H. Lawrence, is *You Touched Me*, presented by Guthrie McClintic in association with Lee Shubert.

And now for a dash of heresy. I like *You Touched Me* better than *The Glass Menagerie*. Although *The Glass Menagerie* is better wrought and sharper in its over-all effect, it often depends on hokum to achieve its ends. And its style is frequently pretentious. There is, on the other hand, in the newer play literateness sans pretension, genuine humor, natural effervescence, and dialogue which is earthy, salty, and to the point.

The point of the play, a point that the crusading Lawrence made again and again, is that women, in this case English women, obsessed with self-righteousness and self-martyrdom,

destroy whomever their lives touch. It is the same point that Philip Wylie makes in *A Generation of Vipers*, in which he shouts down the American patriarchy.

The self-righteous lady in the case is a spinster with a dream of marrying a parson described as "an ecclesiastical capon." Meantime, however, though she is living on her brother's income, she rules his house, dictates to his daughter, whom she has turned into a lonely, fragile recluse, and keeps her brother perpetually drunk by making his conscious life dismally neuter.

There is dynamite let loose in the house when the brother's adopted son returns home on furlough and falls in love with the niece. It is this love, tentative, frightened, uncertain how to proceed, that fires the father to declare independence. The father had once been a skipper, but, having foundered his ship, was deprived of his skipper's certificate. Consigned to the shore—boredom for him—he has become a Rabelaisian character. Sharp, erotic images fly from his tongue as he goads his pink-tea daughter into defying her aunt and into facing love.

Catherine Willard, who last season gave a commanding performance in *The Deep Mrs. Sykes*, is terrifying as the spinster. Occasionally her performance verges on caricature, but don't caricature and nightmare merge somewhere in the realm of fear? Montgomery Clift, last season seen in *The Searching Wind*, underplays the part of the adopted boy. Marianne Stewart is the baffled ingenue. Till the end hers is an anemic role, and



she plays it with knowing blandness.

Edmund Gwenn as the old toper is just plain wonderful. One can complain, perhaps, that the Gwenn style is always the same, always predictable. Yet it is always engaging. Here it is at its best—broad yet wry, abandoned yet full of quiet pathos.

The play as a whole is not so good as its parts—as its sharp moments of psychological revelation or its vivid vignettes. The parts, however, are imaginative gems.

#### "DEEP ARE THE ROOTS"

Arnaud D'Usseau and James Gow, the team that two seasons ago gave us the anti-Nazi *Tomorrow the World*, now pack a fresh wallop in *Deep Are The Roots*, produced by Kermit Bloomgarden and George Heller.

Newspapermen before they became playwrights, the Messrs. D'Usseau and Gow have a keen sense of the topical. In both plays they have presented slices of contemporary life with earnestness, vigor, and at times even passion.

The slice of life of the new play is cut from below the Mason and Dixon line, but it is meat for the whole nation. "What happens," the playwrights ask in effect, "when a Negro soldier who has risen to a lieutenancy, has been decorated for bravery, and above all has been accepted as an equal by Europeans, returns home, and finds that home is the same South he used to know, seething with the same prejudices he now sees in a new perspective?"

Brett Charles, the young soldier, returning to the home of the retired Southern senator, where his mother is a servant and where he has grown up, faces the bigotry of the senator, the pseudo-friendship of Alice,

the senator's elder daughter, and the unquestioning love of Nevy, the younger daughter. The roots of prejudice are deep in the senator, who, brooding on the Negro threat to white security, fancies that the soldier has stolen his watch, and orders Alice to have him arrested. In Alice prejudice is more complex. Always she has posed as an enlightened liberal. She has been interested in Brett because of his ability; has even helped him get a job as the principal of the Negro school. But hers has been benevolence on a pedestal. When the pedestal is threatened, benevolence turns venomous. When her father orders her to call the police to arrest Brett, she follows his orders—follows them even though she knows Brett did not steal the watch. But she wants him out of the way because she knows what her father doesn't know—that her sister Nevy and he are in love with each other and have been seen together.

Questions are posed, but no answers follow. The only answer to the dilemma, given by Alice's future husband, a Northerner and a writer, is that daring to face confusion is itself an answer.

As a whole, the play is good theater; the second act is particularly absorbing. It is too pat, however, and too self-conscious. At times one can almost hear the authors conferring: "Let's bring a Yankee in; he can talk for us. Let's have one of the daughters pure-in-heart, so that we don't paint all the Southerners as evil." In the end, Brett is released from prison and Alice makes peace with him. This metaphorical handclasp is theatrical rather than real, stated rather than achieved.

Elia Kazan, who has directed

major assignments like *The Eve of St. Mark* and *The Skin of Our Teeth*, brings his customary incisiveness to the direction. Gordon Heath gives a subdued but moving performance as Brett. Charles Waldron successfully combines physical frailty with psychological cruelty in his portrait of the senator. Lloyd Gough plays the Yankee writer with quiet intensity. Carol Goodner, in the last few years saddled with a succession of roles as a tough woman which she played vividly, now brings assurance to the role of the genteel Alice, not tough enough to fight down the prejudice she has inherited.

Above all, it is Barbara Bel Geddes who rates a paragraph all her own. Her growth in the last few years is incredible. From an obscure juvenile, she has become an actress of great assurance, sensitivity, and emotional power. The maturity she showed in playing Nevy is astounding in one so young. I don't think I shall ever quite forget the poignancy with which Nevy tells of the lynching she saw as a child and the cruel, warped faces of the crowd which stayed with her even after the image of the man lynched had faded. Miss Bel Geddes's portrait of Nevy will, in fact, remain an unforgettable characterization in my mental theatre files.

#### "THE RYAN GIRL"

*The Ryan Girl*, presented by the Messrs. Shubert in association with Albert De Courville, is, to be perfectly frank and admittedly trite, a good evening in the theatre. There is plenty of corn to be gathered on the stage of The Plymouth, but there are also a few thrills.

Edmund Goulding, last represented on Broadway by *Dancing Mothers* in 1924, is the author. His play is well-made and, as is

often the way with well-made plays, artificial. It is intense at moments, but, for melodrama, it lacks incident. It borders on psychological melodrama, but it never rises above theatrical artifice. Most of the dialogue is clichéd, but now and then there is a witty line. "This is so legit," says the gangster (more of him later), "that it's not on the level."

The story? This is a venerable plot about a mother's sacrifice for a son unaware that she exists. The mother is an ex-Follies girl, and the son, now a returned war hero, had been adopted in infancy by wealthy friends of his mother. His real father, also unknown to him, a gangster wanted on a murder charge, who has escaped to South America, gets the idea that he can now return to New York, establish his claim to his son, and count on the clemency of a jury because his son is a hero. The father arrives and announces his intention to the boy's mother. Though separated from them, she still loves both father and son. Because she loves them, she sees only one solution—to kill the father before he can shatter their son's peace of mind and tranquil life with the parents he believes his own. Hers is a thrilling, though easily predicted, moment of decision.

June Havoc, who here makes her debut as a straight dramatic actress, gives a lively though obvious performance as the ex-Follies girl. Neither her body nor her voice, however, is yet attuned to dramatic nuances. Edmund Lowe, returning to Broadway after a 23-year truancy, is vivid as the gangster even though he is at times aloof from his own performance, looking on as it were and saying: "I don't believe in this tough guy." Una O'Connor, one of Dublin's

distinguished A b b e y Players, gives a remarkable performance as a faithful old servant, a Casandra-like figure who hovers in the background from which she protects those whom she serves.

#### "THE ASSASSIN"

Some ten years ago Irwin Shaw wrote a play called *Bury The Dead*, a one-acter in which he cried out passionately against war. It was clear that the new playwright's idiom was strong. Expectations rose high. Full-length plays followed, and the idiom continued vigorous, but the earlier promise was never quite realized. In no three-acter could Shaw sustain the intensity he showed in his first play. Repeatedly the structure was faulty. Shaw showed greater strength in his short stories, which are sharp vignettes of contemporary life.

All this is by way of preamble to the fact that *The Assassin*, Irwin Shaw's new play presented by Carly Wharton and Martin Gabel in association with Alfred Bloomingdale is one more example of the frustrating of first promise.

The new play deals with the historically as yet unexplained motives of the young zealot who murdered Admiral Darlan and with the factional fights in France among the De Gaulists, the Blumites, the Bourbons, the Bonapartists, the Communists, and the Croix De Feu. Shaw's message—and he has always been a moralistic writer—is that the quality of a man is more important than what he believes. The hero, a royalist, assassinates Admiral Marcel Vespéry, the stage Darlan, partly in the hope of thus helping a king to the throne, but also because, by so doing, he can secure the release from prison of a small group of his friends of all political faiths.

This hero is one who dies, wanting to live, and who commits the murder in the certainty that his own escape is assured. The plot to save him miscarries, and he is executed. His last gesture, before he is led out of the prison cell, is to chalk the date of his birth and the date of his death on the prison wall. This cinematic touch is the final, lugubrious bravado of the romantic young man.

There is a love story, too. An attachment sprouts spontaneously between the hero and a girl who considered herself dead ever since her husband was killed at the front. She finds that the living do not die with the dead. When her lover is executed, she wishes she had in fact been able to remain dead to love.

This is the stuff of poetic tragedy, but Mr. Shaw muffs his opportunity. Except for moving moments toward the end of the second act and in the third act, the play is pallid, diffuse, and structurally weak. The action starts too quickly, before the audience cares anything about the characters, and the characters who wander around are stereotypes. Likewise, Martin Gabel's direction is chaotic. Except for Frank Sundstrom, the gifted Swedish actor, who makes his debut as the assassin, and for Harold Huber, who plays a sinister aid of the Vespéry forces, the acting is uninspired. These two, however, give first-rate performances.

#### "THERESE"

Victor Payne-Jennings and Bernard Klawans have assembled a distinguished cast headed by Eva Le Gallienne, Victor Jory, and Dame May Whitty, and engaged Margaret Webster to wield the directorial baton for *Therese*, Thomas Job's adaptation of Zola's *Therese Raquin*. But keep your expectations



in check. The blunt fact is that *Therese* turns out to be a parade of competence, but, as with parades, the impulse when it is over is to ask: why all the trouble in the first place?

The failure of this melodrama to stir the emotions or move the heart is theoretical and axiomatic. The lovers-murderers—Therese and Laurent—drown Camille, Therese's husband, without conflict and without emotion. You might say they drop him in the cold water in cold blood. Precisely because they are lacking in feeling, we feel no pity. We see that their crime brings them no happiness; for, once it is committed, there are daily reminders of it that destroy their peace, and in the end the mother of the dead husband spells out with dominos the truth about the murderers. But we care nothing about the fate that overtakes them, just as we cared nothing about Camille's death. This sordid behavior Zola called naturalism, but, ironically, naturalism here seems curiously artificial.

There could have been pity in the story. The hypochondriac Camille turned Therese into a shrew, and the murder could have been presented as the final expression of her struggle to escape from a miserable life with a lover who promised to restore her to her normal self. But if this struggle is implicit in the story, it is nowhere manifest in the play or in the acting.

Eva Le Gallienne's Therese is a faded photostat of the role she played in *Uncle Harry*. Victor Jory, as Laurent, rises to the occasion in the self-chastisement of the final scenes, but his love scenes are wooden. The comedy of the callers at Madame Raquin's home is a bright spot, for John F. Hamilton, Averell Harris, Annette Sorell, and Doris

Patston are amusing in these minor roles.

Dame May Whitty captures the honors of the evening. She plays Camille's mother. Her performance is a masterpiece of sheer technical brilliance, achieved through under-emphasis. When she learns that her too-well loved but neurotic son is dead, she barely changes her stance or her tone of voice, but there is something in the look of her eye which betrays her sorrow. Overhearing the self-reproaching of the guilty lovers, she blends into the sinister background. Stricken with apoplexy, her helplessness is life-like. When she sits on a wheel chair, dumbly watching the murderers carry on their sordid daily life, the accusation in her silent body is remarkable. Finally, there is a moment of electric theatre

when she musters enough strength to spell out her accusation.

Dame May is the evening, but the evening needs more than just Dame May to make her gifted daughter's direction worthwhile.

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*Deep Are The Roots* is suited to high-school or college production. It combines a serious theme with youthful characters. The character of Nevy, played by the youthful Barbara Bel Geddes, is a particular challenge to the student actress. The play also has the advantage of having a singlet set. *You Touched Me*, also with a youthful heroine and a single set, is likewise a possible school production, though its Rabelaisian touches might alienate timid directors.

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### Notable Radio Course On "Our Foreign Policy"

Teachers and students of the social studies are finding increasing interest in the non-partisan series of weekly programs on American foreign policy, presented Saturdays at 7 p. m. as one of the notable courses in the NBC University of the Air, under the direction of Sterling Fisher, who also acts as moderator.

The program brings to the microphone leading members of both houses of Congress, spokesmen of the Department of State, and other public figures, as a sustaining feature.

Every school and college will do well to keep a file of the 20-page weekly transcripts of this program, available at 10c a copy, or 13 for \$1. Payment should be made in U. S. coin or check and mailed to "Our Foreign Policy," The National Broadcasting Com-

pany, 30 Rockefeller Plaza, New York 20, N. Y.

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### Elmer Davis on the Air

Elmer Davis, OWI director for three years, is back on the air as a commentator for American Broadcasting Company (Blue) network stations. The time is Sundays, 3 p. m., and Tuesdays and Wednesdays, 8:15 p. m. EST. His return to radio was launched December 2 on a sustaining basis, but by the time this appears in print the program may have a sponsor. Davis devotees welcome his restrained style, his homey twang, and his habit of clear statement. Radio needs commentators of the competence of Davis, whose level-headed, neighborly analysis of current events will serve to reinforce the more pyrotechnical showmanship of the Winchell type.

# Visual Program of Michigan Summer Workshop

BY MARY ACETI

The Michigan Working Conference is a one-week summer workshop on general curriculum problems. It has been held annually for the past six years. Since the Office of Defense Transportation limited the size of group meetings to 50, the Sixth Annual Workshop was held first at Clear Lake Camp, Dowling, Michigan, and then repeated the following week at the Michigan State Conservation Training Camp at Higgins Lake. Each of these workshops was attended by 50 administrators, classroom teachers, college representatives, and state consultants.

Since the Michigan Working Conference is planned around the problems of the participants as surveyed on the first night of the Conference, the selection of visual materials was made by myself\* from visual aids used at Denby High School, Detroit (where I direct the Visual Education Program) and some of the latest releases in our State Film Library (University of Michigan) and other sources.

At the beginning of the week, a mimeographed sheet was distributed to participants, listing all visual aids available for their use during the week. These important tools served three main purposes:

1. At the request of small working groups, to supplement and stimulate interest in the problem being considered. For example, the group on Intercultural Relations asked for a showing of *Negro Colleges in War Time*; the Guidance group, *Challenge to Crime*, That

Boy Joe, and a sound slidefilm, *We Choose Retailing*; still another group used *Challenge to Democracy* and *My Japan* for discussion.

2. To introduce evening panel discussions, which were the outgrowth of the small group meetings. For example, *Military Training* was shown to prepare the audience for a panel on "What Can We Learn From G. I. Methods?" *Watchtower Over Tomorrow* was very effectively used to introduce another panel on "Education for Peace."

A field trip to the Kellogg Bird Sanctuary and three conservation films (*Michigan Canoe Trails*, *Michigan Timber Harvest*, and *Michigan Beaver*) were used to stimulate interest for another evening meeting on "How Can We Improve Community Living Through the Wise Use of Natural and Human Resources?" (These films were shown before the noon meal and the trip was taken in the afternoon, with the panel following in the evening.)

3. Believing that an important function of a visual program should be to acquaint teachers with the content of the latest visual materials, every opportunity was used to screen as many films as we possibly could. Films for previewing were shown immediately following the noon meal and before and after evening sessions. It is interesting to note that the Clear Lake participants each previewed an average of 11½ films or about 27 reels, spending an average time of about 5½ hours per person. This becomes even more significant when one considers the very close schedule followed during the week and the fact that the previewing of films received keen competition for the participants' leisure moments from the camp environment, craft activities, and organized recreational programs.

A display of current magazines, books, pamphlets, and film catalogs was made available to the conference members. Sketches made by an art class

at Denby High School while viewing the film *Amazon Awakens* were also exhibited.

At the request of participants, discussions were held on the techniques of using visual aids in the classroom and how to organize a high-school visual education program.

An interesting evening was devoted to the discussion of the so-called G. I. Methods, by a group of administrators who had the opportunity to visit 26 Armed Forces training centers. It was brought out that in spite of the fact that traditional school procedures lean heavily on hearing alone, studies show that 85 percent of all learning occurs through the sense of sight. The Navy, it was reported, found that by the use of visual-training aids, the student learned up to 35 percent more in a given time and remembered ideas and facts up to 55 percent longer.

During the closing session of the Clear Lake Conference, an evaluation sheet was distributed to 20 members of the original group to evaluate the visual program of the week and help improve it for the following year. The participants felt that the best features of this year's program were: its variety and quantity, its opportunity to preview the most recent films, the practical planning and flexibility of the schedule, and its gearing to group and individual interests. They were unanimous in feeling that they had been stimulated to make greater use of visual aids. The group stated that they wanted to know still

\*Mr. Helge Hansen helped prepare this summary.



more about visual materials and also felt a need for more time for preview and group discussion at the Conference.

**Films Made Available for Use at  
Clear Lake and Higgins Lake  
Conferences, August 12-25,  
1945**

**FROM UNIVERSITY OF MICHIGAN:**

**Defense Against Invasion** (Spanish Spoken), 12 min., Sound, 50c, CIAA. Walt Disney, through animation and actual photography, explains in simple and entertaining fashion how vaccination makes the body immune from disease. An excellent health film of interest to adults as well as children.

**Amazon Awakens, The**, 48 min., Sound, Color, 50c, CIAA. This Disney production combines live-action photography and animation to tell the story of the Amazon River Basin, its history, its industrial progress, its richness of natural resources, and the possibilities for its future.

**Back To Normal**, 24 min., Sound, \$1.00, BIS. This shows not only soldiers who have lost limbs and been brought back to normal with the use of artificial limbs, but also men, women, and children of civilian life who lost limbs in the blitz. These people are pictured carrying on regular activities in their old occupations or at work in new trades taught them at Government Training Centers.

**Gracias Amigos**, 24 min., Sound, 50c, CIAA. Narrated by Lowell Thomas, this explains the important contributions our southern-republic neighbors made toward winning World War II by furnishing us with raw materials when other sources were cut off. Such products as rubber, nitrates, quartz, sisal, tin, and manganese are shown.

**My Japan**, 24 min., Sound, 50c, OWI. By use of captured Japanese footage, a Japanese narrator rips aside the curtain of our over-optimism and shows us what confronted us as we drew near Japan.

**Peace Builders, The**, 12 min., Sound, \$1.50, Brandon. This factual and stimulating film summarizes the historic world conferences of the Allied leaders from the Atlantic Charter Meeting through Ottawa, Cairo, Moscow, Teheran, Hot Springs, Bretton Woods, Dumbarton Oaks, and the Crimean Conference.

**Devil Is A Sissy, The** (Juvenile Sequence), 24 min., Sound, \$3, TFC.

This film deals with parent-child relations and gives three contrasting methods of handling children—trustful support, physical punishment, helpless inadequacy.

**Story With Two Endings**, 12 min., Sound, 50c, OWI. With inflation as its theme, this film portrays what happened at the end of the last war with high bidding for new, peacetime goods. Points out that we have a choice now of creating the same ending for the present story or avoiding the catastrophe of runaway prices.

**Watchtower Over Tomorrow**, 18 min., Sound, 50c, OWI. The Dumbarton Oaks plan for an international security organization. Growth of the United Nations plan, step by step, from the Atlantic Charter and Moscow Conference to Bretton Woods and Dumbarton Oaks is traced.

**Re-Creation**, 36 min., Sound, 25c, USDA. Beneficial effects of a camping trip in a national forest upon a tired office-worker. Activities of the forest service.

**Negro Colleges in Wartime**, 12 min., Sound, 50c, OWI. Wartime activities of four colleges—Tuskegee Institute, in Alabama; Prairie View College, in Texas; Howard University, in Washington, D. C.; and Hampton Institute, in Virginia.

**Here Is China**, 36 min., Sound, 50c, OWI. The China that existed before the Japs attacked, showing the peasant, the laborer, the builder, the fisherman, the school-child—the China that we can expect to see when the war is over.

**Kids Must Eat**, 24 min., Sound, 25c, USDA. Quiz Kids Joel Kupperman, Ruth Duskin, David Davis, and Pat Conlon, with Quiz Master Joe Kelly in a typical quiz session, entirely unrehearsed. Details of the U. S. Dept. of Agriculture sponsored community school-lunch program.

**FROM WARREN'S MOTION PICTURES, BOX 107, DAYTON 1, OHIO:**

**Charm and Personality, Plus Character**, 40 min., Sound, Color, \$12. Table, social, and business etiquette.

**FROM VENARD ORGANIZATION, PEORIA 2, ILLINOIS:**

**National Farm Oddities**, 20 min., Sound, Free. Ideas, inventions, and accomplishments of farm folks.

**FROM Y.M.C.A. MOTION PICTURE BUREAU, 19 SO. LaSALLE, CHICAGO 3, ILL.:**

**Tale of Two Cities**, 48 min., Sound,

\$6, TFC. A condensed version of the feature produced by Metro-Goldwyn-Mayer based on the Dickens novel of the same name.

**Challenge to Democracy**, 24 min., Sound, 50c, OWI. The story of 110,000 displaced people of Japanese descent and how our government is handling their problems.

**Hometown, USA**, 24 min., Sound, Color, \$3 B & W, \$5 in Color. A survey, in beautiful color, of day-to-day life in an average American community.

**Challenge to Crime**, 12 min., Sound, \$1.50. A discussion of juvenile delinquency, starring Ruth Clifton, originator of the "Moline Plan."

**FROM WESTINGHOUSE CORPORATION, 306 FOURTH AVENUE, PITTSBURGH 30, PA.:**

**Music in the Sky**, 18 min., Sound, Free. One of America's radio programs, with John Charles Thomas, Metropolitan star, and John Nesbitt, story teller, at the studio.

**FROM WAR DEPARTMENT HEADQUARTERS DISTRICT NO. 1, SIXTH SERVICE COMMAND, FEDERAL BUILDING, DETROIT 26, MICHIGAN:**

**Enemy Booby Traps**, Sound, Free.

**How To Get Killed In One Easy Lesson**, Sound, Free.

**FROM MICHIGAN EDUCATION ASSOCIATION, LANSING 2, MICHIGAN:**

**Better Schools Make Better Citizens.**

**FROM BRITISH CONSULATE, 1574 FIRST NATIONAL BANK BLDG., DETROIT 26:**

**Psychiatry In Action**, 72 min., Sound. Rehabilitation of patients suffering from war neuroses.

**Children Of The City**, 36 min., Sound, \$2.00. British approach to the treatment of delinquency.

**Personnel Selection.** Recommended for guidance teachers.

**ONE FILM FROM PHILIPPINE LEGATION IN WASHINGTON.**

Also: 3 films from Michigan Dept. of conservation: **Michigan Canoe Trails**, 11 min., Sound, Color, Free. **Michigan Timber Harvest**, 11 min., Sound, Color, free. **Michigan Beaver**, Sound, Black and White, Free.

Also: 1 slidefilm (sound), 40 minutes: **We Choose Retailing.**

Also: **Military Training** (Signal Corps film).

Also **That Boy Joe**, Sound, Y.M.C.A.

# What We Can Learn From Army - Navy Training

Into the melee of pro and con over the educational revolution ushered in by Army and Navy use of training aids now comes the clear, cool voice of the U. S. Office of Education.

Following are highlights from *Use of Training Aids in the Armed Services*, Bulletin 1945, No. 9 (10 cents) comprising the report of the Committee on Military Training Aids and Instructional Materials:

**On Films:** "The Armed Forces during the past 4 years have produced more than six-fold as great a number of motion pictures and filmstrips as had ever been produced before for strictly educational purposes. Films were used literally with the entire Army and Navy. It can be said that more people have been subjected to training films as a regular instructional tool than ever before in the history of this country."

**Training Aids Included in Curriculum Planning:** "In general in the Services, planning of basic curriculum includes planning for the training aids needed. Courses of study are, for example, frequently planned in the Navy by special committees created for the purpose. On these committees serve representatives of the Navy bureau involved, representatives of manufacturers of training equipment, and subjectmatter specialists from schools and colleges. Curricula include not only nature, scope, and sequence of subjectmatter, but hourly class breakdowns, with lists of training aids in detail for each class period."

**Training Aids Development Center:** "The Committee does feel, however, that consideration might well be given to the creation, in appropriate institutions, of centers where initial research would be carried on, through which recognition could be given to individual and local research and through which stimulation could be given to more extended and effective use of appropriate training aids and

devices."

**Education Can Learn from Advertisers:** "The Services have been quick to see, however, that the techniques used in advertising and other promotional activities comprehend a sure grasp of the nature of human motivation and that these techniques are equally applicable to creating incentives for training."

**Putting Humor into Education:** "The use of humor has received a great deal of attention in thought and practice in the training program of the Services. Especially does it (the Committee) feel that the use of humor may be productive of value for civilian education. Traditionally in civilian education we have felt that the use of humor in instruction is incompatible with seriousness of purpose. Perhaps the Services may be able to show us that we have excluded a most important motivating factor in abstaining from the use of humor in teaching."

**Even the Pin Ball Machine:** "There are numerous applications of all systems, such as films, filmstrips, slides, flash cards, posters, pictures, scale models—both still and actuated—filmstrips in stereopticons, and shadowgraphs. Even the pin ball machine has been adapted to this purpose."

**Realism in Education:** "A course is laid out, usually several hundred yards in length. Machine guns with fixed angles of fire are set to fire from 3 to 6 feet over the ground level. The soldier is required to crawl over the course while the guns fire over his head. Needless to say a high degree of realism is achieved."

"The problem of creating realism in the learning situation has not been overlooked in civilian programs. However, this Committee believes that the experience of the Services in the use of devices, especially the so-called 'synthetic' devices, has definite value for professional, technical, and vocational education."

**Learning by Doing:** "In many areas in civilian education the pupil or student is never called upon to put together in supervised practice all the separate things he has learned, and

it is not enough to say that he learned these individual items on an experience basis."

"The Committee believes that we in civilian education may find important values in the emphasis of the Services upon complete and integrated programs of 'learning by doing,' and upon qualifications of trainees by practice tests."

## Army-Navy: Spare Those Films

When the news got abroad that the Army and Navy were burning surplus prints of wartime training films, loud protests arrived in Washington. Congressional and other pressure induced the services to stay the hand that held the torch. Hurriedly, the U. S. Office of Education called a meeting October 15-18. Representatives of various subject fields and visual education met with armed forces and surplus property officials. Tentative result: Educators will list films they believe useful to civilian education. Services will make films available for distribution through the Department of Commerce. Choices can be made from lists to be circulated. Office of Education will publicize film subjects and how to get them through its newly organized surplus property nationwide, liaison officer network.

## 6 Recordings Free

The Interior Department has announced "one of the few truly documentary series especially prepared for schools," and the only transcription series ever made about Puerto Rico—*This Is Puerto Rico*. The series comprises six documentary reports on our island possession in the



Caribbean. The Insular Government of Puerto Rico paid for production costs.

Each program is 15 minutes in length and occupies one side of a 16-inch transcription. A manual accompanies the series, containing suggestions for the teacher, and including background material and room for notes. This was prepared by Mrs. Joyce Bartell, Assistant Director, Wisconsin School of the Air.

The dramatizations are entitled "The Island," "The Contrasts," "The People," "The Customs," "The Land," and "Past, Present, and Future." Recordings of sound effects and the native music used are authentic and were recorded on the spot.

Teachers of social studies, geography, history, American civilization, and related courses may borrow the transcriptions free. Address: U. S. Office of Education Transcription Exchange, Washington 25, D. C.

### NEA Presents a Fine New Documentary Film

Teachers, would you like to see a movie about you? And your work? You have that chance now for the first time. *Assignment: Tomorrow* is about you and more than 800,000 teachers in this country. The cast of characters consists of typical American children and their teachers—teachers like yourself, real teachers working at the job of education for a better America.

Teaching is an exciting job and second to no other in importance. *Assignment: Tomorrow* brings this home in forceful and touching manner. It will make you prouder than ever of your job. It will encourage capable young people to consider teaching as a career. It will impress laymen with the signifi-

cance of education in our nation's life.

*Assignment: Tomorrow* is a new 25-minute, 16mm, black-and-white, documentary film produced by the National Education Association. For showing to professional audiences this feature film is followed by a 7-minute movie trailer describing in animation and real-life pictures the work of the National Education Association.

There will be no charge for this film. It has been produced as a service of the National Education Association and is being

distributed in cooperation with state and local education associations.

Most state education associations have made arrangements for the distribution of this film. Address booking requests to your state education association. In some states there will be a nominal booking and service fee. In case your state association is unable to take care of your request, it will be forwarded to the National Education Association. The NEA will endeavor to take care of requests which cannot be handled by state associations.

## Secretary Wallace's Views On Education

"From any long-run point of view education is, therefore, the most important single activity of civilized man."

Henry A. Wallace, Secretary of Commerce, says this in *Sixty Million Jobs*. Among his other observations are these:

### Education for the General Welfare

"We must educate our children not only to make a success in life as competitive individuals—but also, and even more important, to work together in the service of the general welfare. In recent years, education has placed so much emphasis on the individual, and so little on the general welfare, that both government and business have become more and more a battleground of selfish pressure groups."

### Federal Aid

"This is a shocking statement to make, I know—but the United States, considering her material wealth, is one of the most backward nations in education in the world. True it is that in certain states we spend 125 dollars of state and local funds a year to educate a child. But in other states the local communities are so poverty-ridden that they find it hard to spend even 25 dollars a year. The

poor education received by the children born into these backward areas is both a national disgrace and a national peril. Before the war state and local governments spent \$3,000,000,000 of which the state and local authorities might furnish \$2,700,000,000 and the Federal government \$300,000,000. The cost of World War II to the Federal government has averaged around \$300,000,000 a day. Surely, it can spend as much in a year to support our public school system—which, after all, is a front line of defense of our national liberties."

### Adult Education

"As a nation, we would have a much broader knowledge of international affairs if more of us learned another language. None of us is too old to learn something new. It is just a question of wanting to learn with the whole intensity of our being. I put in enough spare time to learn a little Spanish at fifty—a little Russian at fifty-five—and, at fifty-six, enough about flying so I could solo and land a plane by myself. And I have known of others who learned to fly at seventy. Moreover, the older folks, by learning new things, often stimulate their children. I'm sure that if I hadn't learned Spanish, my daughter and one of my sons would never have studied the language."

# RECOMMENDED PHOTOPLAYS

Reviewed by Dr. Frederick Houk Law, Editor,  
Educational Department, The Reader's Digest

**18 MILLION ORPHANS.** The March of Time. Strongly recommended.

Why do the millions of Asia eagerly watch the ways of the United States in the Philippines? What have we done for the Philippines? What more should we—and can we—do? Those thought-provoking questions come to mind when one sees the latest issue of The March of Time, *18 Million Orphans*, a series of wonderfully well chosen, well edited pictures of the Philippines as they were before the war and as they are today.

March of Time cameramen made such striking pictures that they come close to what newspaper men call "scoops." How close to today's news interests are the pictures of General MacArthur in his office as Commander of American forces in the Philippines, with General Eisenhower standing at his side, and the picture of General MacArthur addressing the Philippine Congress! How pat to present conditions are the pictures of the pre-war training of an army of Filipinos! In fact, seeing this issue of The March of Time is like journeying to the Philippines before the war and again today, like moving about among all kinds of peoples in those islands and seeing all conditions.

For camera work alone, and for remarkably effective editing and presentation of the shots, The March of Time's *18 Million Orphans* is worth seeing. For thought-provoking nature it is worthy of high praise.

**FALLEN ANGEL.** 20th Century-Fox. Mystery melodrama. Otto Preminger, Director. Generally recommended.

"Love alone can make the Fallen Angel rise,  
For only two together can enter Paradise."

That is about all that the motion picture, *Fallen Angel*, has to say about angels. The narrative tells about a very hard-boiled, brazen, and masterful young man (Dana Andrews) who finds his way into a small California village. There he falls in love with a wilful waitress in a roadside diner (Linda Darnell), thrusts himself upon a wandering spirit-raising faker, and shows that person how really to make money by playing upon the emotions of grief-stricken persons. Finding a young woman who is about to inherit a small fortune (Alice Faye), he wheedles her into becoming his wife, although he continues to love the waitress.

Such a personage and such events make *Fallen Angel* a rascal story—picaresque, if you prefer the term. Other events that give pitch and point to the series of happenings make the story a mystery story—and a good one, too, that holds the audience guessing and wondering until the end. The mystery creeps up on one, as it were, and changes an ordinary rascal story into a story of crime detection.

Perhaps one of the reasons why the events move along so surely and, in rather surprising manner, lead to a strong climax, is that the plot comes from a novel by Marty Holland.

The producer-director, Otto Preminger, made the most of the material that he had, built up a goodly amount of realism, and developed events with skill. Just as Mark Twain did in telling about the King and the Duke in *Huckleberry Finn*, he softened the rough parts of the story and thereby made them even more interesting and emphatic.

One may question whether the "fallen angel" remained permanently raised or whether he returned to his brazen, self-reliant method of life, but the Hollywood ending at least gives a pleasant flip to the story.

**A WALK IN THE SUN.** Realistic picture of war in Italy. 20th Century-Fox. Lewis Milestone, Director. Recommended.

Perhaps you would like to go to war, to feel the frightful anxiety of coming battle, to know the interminable waiting, to feel lost and helpless, to feel doubt about the wisdom of orders, to see your friends die miserably, to wonder why you should suffer so much for so little gain, to feel gripped and crushed by fate. If so, you can come close to having all these experiences by seeing *A Walk In the Sun*, one of the most realistic and agonizing pictures of war, a film story so intensely real that it exhausts you with its emotional effects, a picture that grows upon you long hours after you have seen it.

Here there are no romance, no false heroics, no love affair, no one outstanding hero, no plot, no glimpses of beauty, no touches of humor. Here there is only the stark reality of war.



That does not mean that you see charging squadrons and realize the glory of winning a great battle. It means war as G.I. Joe saw it when separated from commissioned officers and clear directions and left dazed and wondering, to carry on and do as well as possible.

Events are simple but epic. A platoon commanded by a lieutenant moves across the water to the beach at Salerno in 1943. The lieutenant meets death before the platoon reaches the shore. The two sergeants take command. The men move a hundred yards up the sand and dig in. After desperate waiting, they go ahead, trying to follow orders. They destroy an enemy tank, blow up a bridge, and take a small farm house, strongly defended by machine guns. That is all, but the motion picture tells the whole human-interest story of what the men did, how they acted, what they thought. One who sees the picture seems to share in the events.

You may not like it—but it is war. Shall we picture war as it is not, or as it is? Shall we blind ourselves or shall we see the hard reality?

Director Milestone left out of the screen story everything that did not belong in it, and he included all that did belong. Here is superbly honest directing, a completely artistic presentation, even though the realism of war may displease many. Without the help of men who took part in such landings and such events no director could have made such a picture. It is gripping reality itself, a factual record of the landing at Salerno.

**SPELLBOUND.** A study of psychoanalysis. David O. Selznick production, released through United Artists. Alfred Hitchcock, Director. For Adults.

"The mind of a woman in love is on the lowest level," says one

of the leading persons in *Spellbound*. The motion-picture play apparently proves the point, for highly intellectual and young Dr. Constance Peterson (Ingrid Bergman) falls madly in love with "J.B." (Gregory Peck), a man who doesn't know who he is, who says that he has committed murder, who prowls around dangerously and threatens to commit still further murder. The infatuated young woman, who is supposed to be sane enough to cure the insane, runs away with the man-who-doesn't-know-himself, and then skis down a mountainside straight toward a frightful precipice.

The motion-picture play announces itself as a study of psychoanalysis. The story introduces us to a group of psychoanalysts in a private hospital, but it shows these supposedly learned persons as themselves so peculiar, so unbalanced, that they might well be patients themselves.

The story, based upon a novel, *The House of Dr. Edwardes*, by Hilary St. George Saunders and Leslie Palmer, is morbid, unwholesome and lacking in appeal to one's sense of reality. Ordinarily, one does not think of highly trained women physicians as persons quick to elope with patients that they know to be mentally deranged and even dangerous to life. Members of any audience are not likely to fall in love with such persons, and therefore they lack sympathy with any psychoanalyst who runs away with a mental patient.

In some respects seeing *Spellbound*, in spite of all the beauty and charm of Ingrid Bergman and the excellent acting of Gregory Peck, is much like spending two hours alone with patients in an insane asylum.

Alfred Hitchcock knows how

to direct motion-picture plays in ways that bring out the best that they have to give, and he directed *Spellbound* with all his vigor. He showed many of the methods of psychoanalysis, showed various types of patients, and pictured a gripping skiing scene on a wild mountain slope.

"Women make the best psychoanalysts," says a person in the play, but when they fall in love they make the best patients."

Nevertheless, one must admit that *Spellbound* has high narrative interest. In a sense, it is a mystery story, with the "whodunit" mystery well kept to the last. Interest in its story, in its pseudo-science, and particularly in Ingrid Bergman, will carry the play to popularity—but "It's a mad world, my masters!"

**THE HOUSE I LIVE IN.** RKO. A Frank Sinatra short. Highly recommended for schools.

In *The House I Live In* Frank Sinatra presents in song a strongly appealing dramatization of the need for freeing our land from all forms of racial and religious prejudices. RKO Radio Pictures joins the suggestors of the picture, Frank Ross, Mervyn LeRoy, and Frank Sinatra in donating their services in making the film on a non-profit basis. The action strikes home to all young people who see the film.

**LEASE ON LIFE.** National Tuberculosis Association. Emerson Yorke Studio. Emerson Yorke, Director. Effective health film.

With interesting family episodes, strongly individualized characterization and a thread of humorous narrative, *Lease on Life* tells a story that focuses interest upon a somewhat cantankerous "Granny." At the same time the film sets forward the purposes and methods of health tests of many kinds.

As a kindly old horse-and-

buggy doctor, Gene Lockhart rides out of the life-beyond to look once again at patients whom he had treated when in life.

Character and story interests so combine in this presentation that they make *Lease on Life* one of the most effective of all health films.

**THEY WERE EXPENDABLE.** Our vain defense of the Philippines. M-G-M. John Ford, Director. Strongly recommended.

William L. White's best-selling book, *They Were Expendable*, forms the basis for the scenes that the motion picture of the same title presents. Fortunately, the motion picture retains and even emphasizes all the high points and notable characteristics of the book.

Presented as fiction, the film story nevertheless forms a detailed, personalized history of the series of events that occurred in the Philippines immediately before the Japanese overwhelmed the islands. Without developing any strong plot concerning one or two principal characters, the story throws strongest light upon the fortunes of an entire group of American soldiers and their helpers and friends. We notice the different individualities, the differing personal reactions, and we sense the coming of disaster just as did the persons who took part in those sad days. At the same time we share in the bantering and jokes of the soldiers, in the social life with its dances and warm friendships, and in that undefined American spirit that insists upon individuality, however great any danger may be.

The pictures throughout show unusually expert camera work, every shot well chosen and every picture sharp and clear, almost producing third dimensional effect.

Robert Montgomery, John

Wayne, and Donna Reed enact the leading parts. A note says that *Any similarity to actual persons living or dead, is purely coincidental*, but Robert Barrat, as an unnamed "General" looks remarkably like a certain great personality who flew from the Philippines to Australia.

*They Were Expendable* is a good presentation of a great historic moment, and as such, and not for any interest in the characters of the story, or in their intimately personal affairs, it is worth the seeing.

**COLONEL EFFINGHAM'S RAID.** Social comedy. 20th Century-Fox. Irving Pichel, Director. Recommended.

A stock-character, preposterous United States Army Colonel who had spent much of his life in service, especially in helping to make the Panama Canal, retires to what he hopes will be the peace and quiet of his Georgia town. There he finds that local politicians are playing fast and loose with civic affairs and enriching themselves at the expense of the taxpayers. The fiery Colonel (Charles Coburn) throws himself with all his military vigor into battle against corruption in office. Two young reporters on the local newspaper (William Eythe and Joan Bennett) aid him in his attack upon the Mayor, the chief political leader (Thurston Hall).

Director Irving Pichel apparently had no intention of making either action or characterization realistic. For the purpose of humor he develops a great deal of exaggeration, but in so doing he makes caricatures that have sufficient resemblance to reality to give amusement and to produce pleasant satire of easy-going American political life. He centers all interest upon the completely military-minded old Colonel and the completely hypocritical, conniving Mayor.

Students who see *Colonel Effingham's Raid* will enjoy reading *Colonel Carter of Cartersville*, by F. Hopkinson Smith, and then noticing the differing methods of presenting a peculiar old Colonel.

The very fact that *Colonel Effingham's Raid* has so great objectivity, so much caricature, and so little subtlety will make it pleasing to the mass of people, if not to the more literary minded. Happy-go-lucky youngsters will enjoy the contest between the spirited old veteran and the gang of looting politicians and office holders.

**JUSTICE COMES TO GERMANY.** The March of Time. Produced by Richard de Rachement for 20th Century-Fox release. Strongly recommended.

The first time sound motion-picture cameras have been allowed to operate inside an actual military court was at the trial of Franz Strasser in Germany for the murder of an American airman, a prisoner of war. The March of Time shows all the outstanding moments of the trial, from its beginning to the time when the death sentence is pronounced. Coming at the present time, this significant step in motion-picture reporting will awaken unusual interest. It shows the dignity and the calm deliberation of American justice. In particular it shows the present attitude toward atrocities in war.

The March of Time shows the prisoner hearing the charges. We hear him speak in German, and we hear the interpreter translating what he says and what witnesses say. With the court we hear the slow building up of direct evidence, and we ourselves seem to serve as members of the jury.

This is one of the strongest and best of March of Time releases.





John Ford Directs a Realistic Scene in "They Were Expendable"

# Variety's Miniature Reviews

## Of Films

*Variety*, the most widely circulated trade paper of show business, includes each week, in addition to full reviews, brief evaluations of current and forthcoming photoplays from the box-office viewpoint.

Inasmuch as every ticket purchased at the box office is a vote for more pictures of the type patronized, and inasmuch as the criteria of educators are often at variance with the criteria of the box office, it is interesting to compare the two viewpoints. As Dr. Johnson said in the 18th century, so it must be said today:

The drama's laws the drama's patrons give,

For those who live to please must please to live.

If standards of public taste are rising, to what extent is this due to the democratization of education? Fifteen years ago, scarcely a school or college anywhere taught its students standards of photoplay appreciation. Today some 11,000 groups in schools and colleges discuss films. Such groups will be interested in noting *Variety's* concise, colorful descriptions of the current screen offerings from the practical viewpoint of the showman. Serious students of the photoplay will enjoy expressing their independent, critical opinions after seeing the films. At the same time they may be guided in the development of critical vocabularies by the reviews of such famous educators as Dr. Frederick Houk Law, editor of the *Educational Department of The Reader's Digest*, whose opinions on some of these

films are expressed from month to month in this GUIDE—W. L.

### Variety's Miniature Reviews of October 17, 1945:

"Yolanda and the Thief" (Color; Musical); (M-G). Fred Astaire, Lucille Bremer and Frank Morgan in moderate b.o. musical.

"People Are Funny" (Par). Secondary comedy kidding the radio industry.

"She Went To The Races" (M-G). James Craig and Frances Gifford in screwball comedy; okay as support on duals.

"George White's Scandals" (Musical) (RKO). Slow musical; running time too long.

"Senorita From The West" (Songs) (U). Pallid radio romance, with Allan Jones. Mild b.o.

"Journey Together" (RKO). R.A.F.-U.S. Film Service thriller of England's triumph via air power. Looks sturdy for U.S. b.o.

"Divorce" (Mono). Kay Francis' first independent production an okay dualer.

"Marie La Mirere" (Radio-Cinema). Odd French-made picture means little for U. S. audiences.

"Le Mystere de Saint-Val" (CCFS). Fernandel in French spook comedy may do fairly well in arty American houses despite age of film.

### Variety's Miniature Reviews of October 24, 1945:

"Fallen Angel" (One Song) (20th). Alice Faye, Dana Andrews and Linda Darnell in okay b.o. murder meller.

"This Love of Ours" (U). Merle Oberon, Charles Korvin and Claude Rains starred in good boxoffice drama.

"Don't Fence Me In" (Songs) (Rep). Roy Rogers in ultra musical western.

"Strange Holiday" (Elite). Fair Arch Oboler item, about American people's lethargy.

"L'Extravagante Mission" (French). Weak French language.

### Variety's Miniature Reviews of October 31, 1945:

"Spellbound" (Selznick-UA). Psychological mystery drama, starring Bergman, Peck, directed by Hitchcock, good b.o.

"Pursuit to Algiers" (Songs) (U). This OK Sherlock Holmeser further distinguished by four songs.

"The Seventh Veil" (British). Ann Todd and James Mason in British-made boxoffice click; okay for U. S.

"Latin Quarter" (British). British-made drama that'll go only in England, if there; no names for U. S.

"Skeppar Jansson" (Swedish). Good Svensk film; should do well in arty houses.

### Variety's Miniature Reviews of November 7, 1945:

"Confidential Agent" (WB). Charles Boyer-Lauren Bacall will have to carry this one.

"Crimson Canary" (Songs) (U). Fair murder thriller.

"Dakota" (Rep). Action melodrama with okay prospects. John Wayne name will aid.

### Variety's Miniature Reviews of November 14, 1945:

"Danger Signal" (WB). Average melodrama with modestly good b.o. possibilities.

"Hold That Blonde" (Par). Eddie Bracken and Veronica Lake in fair comedy, despite too much slapstick.

"Cornered" (RKO). First-rate thriller. Packs plenty of suspense. B. o. outlook substantial.

"Strange Confession" (U). Routine murder mystery.

"My Name is Julia Ross" (Col). No-name cast but tense melodrama should do okay.

"Sing Your Way Home" (Songs) (RKO). Fair musical romance. Jack Haley's name may life out of routine biz.

"Marie - Louise" (Praesens). Excellent Swiss film should do well at U. S. box-offices.

"Outlaws of the Rockies" (Songs) (Col). Charles Starrett in a routine western.



"I Know Where I'm Going" (GFD-British). British-made, sock b.o. drama with Wendy Hiller and Roger Livesey; made by Powell-Pressburger.

"Girls of the Big House" (Rep). Prison meller will do for dual houses.

#### Variety's Miniature Reviews of November 21, 1945:

"Saratoga Trunk" (WB). Gary Cooper - Ingrid Bergman - Edna Ferber a surefire boxoffice parlay for buffo biz.

"They Were Expendable" (M-G). High-budget war film, marking return to films of Robert Montgomery; big b.o.

"What Next, Corporal Hargrove?" (M-G). Hilarious box-office comedy sequel depicting a soldier's adventures in Europe.

"Too Young to Know" (WB). Appealing story of young love against war background that carries general interest.

"San Antonio" (Color; Songs) (WB). Lavishly produced western built along traditionally-hoary lines; will probably sell.

"Mexicana" (musical) (Rep). Mildly diverting tune film with Latin background; will do okay biz.

"The Daltons Ride Again" (U). Solid boxoffice western.

"The Last Chance" (Swiss-made) (Metro-Praesens). Excellent foreign film should do well at all U. S. b.o.'s.

"Border Badmen" (PRC). Routine Buster Crabbe western.

"Dangerous Intruder" (PRC). Fair thriller item for the dual market.

"Shadow of Terror" (PRC). Well-paced meller about the atomic bomb.

#### Variety's Miniature Reviews of November 28, 1945:

"Bells of St. Mary's" (RKO-Rainbow). Boff boxoffice, with Bing Crosby and Ingrid Bergman.

"A Walk in the Sun" (20th) (one

song). Dana Andrews is lone name in GI war yarn.

"Vacation from Marriage" (M-G). Expert English-made comedy drama with excellent prospects for American market.

"Getting Gertie's Garter" (UA). Mild farce that shapes okay for double-bill situations.

"A Game of Death" (RKO). A childer diller for horror film fans, geared for double bills.

"The Lost Trail" (Mono). Johnny Mack Brown, Raymond Hatton in a so-so western.

"The Wicked Lady" (Eagle-Lion). Margaret Lockwood, James Mason, Patricia Roc in vivid English picture; costume meller not rated strong enough for American first-runs.

"Sensation Hunters" (Mono). Weak melodrama.

"Brief Encounter" (Eagle-Lion). Noel Coward playlet and production effort make this a top-bracket British vehicle; a likely U. S. entry.

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# The Story of New York's All-City High-School Radio Workshop

BY VAN RENSSELAER BROKHAHNE

It all happened with amazing simplicity—I mean, of course, the arrival of the news. Jim Macandrew was in Columbus at the Annual Institute for Education by Radio, and I was at home trying to recover from the dual responsibilities of the radio station. I was just leaving the house to inspect a leaky garden hose when the phone rang. I had just called back, "You take it," when someone in the house replied, "It's for you, and it's a telegram!"

Well, you know how that works in the suburbs—they read you the telegram over the phone and send you the original by mail two days later. So when I picked up the receiver, a young woman at the other end asked, "Are you Mr. V. R. Brokhahne?" When I assured her I was, she replied in a disinterested voice, "I have a telegram for you."

"All right," I replied still thinking of the rubber hose, "let's have it," and so she did. And here's what I heard: "*Johnny Quinn* named best American high-school broadcast of year. (Signed) Jim."

I must admit that the significance of the message didn't dawn on me at first, and so I said, "Will you please read that over again—more slowly."

Well, there it was, just like that: *national recognition for the All-City-High-School Radio Workshop!* After successive screenings by competent judges at Columbus, the Workshop's



Von Rensselaer Brokhahne, Production Manager of New York City Board of Education Radio Station, WNYE.

production of *Johnny Quinn*, U.S.N. was declared to be the finest high-school radio broadcast throughout the entire country for 1943!

## Flash-Back

Perhaps you are wondering why we at WNYE felt so elated, even perhaps triumphant, over the pronouncement of a simple telegram. Well, suppose we attempt a flash-back, four years before the award but actually five years from today.

Then, the quality of our dramatic programs was, well, to be honest, not so good! And there were reasons, good and sufficient. But through nobody's fault. In the first place, there were mighty few good scripts available; that is, royalty free. Secondly, we had few sound effects and less than few to handle what we had. Thirdly, we had a musical library that you could tuck under your tea table. And

lastly, to omit a few other items, we sorely lacked dramatic ability. That was our most vital need.

And that was a strange thing, too, because if there was one educational system in the country that teemed with talent, it was ours. But *we* didn't get it!

The young people who appeared at the studio for rehearsal were brilliant and enthusiastic, but their voices just didn't create the characters required by the script. The lad who was going to do John Paul Jones sounded like "Johnny now returning to store windows and counters," and Betsy Ross was a "dead ringer" for Margaret O'Brien. I think we would have been highly enthusiastic in those days if anyone of them had had the voice of Henry Aldrich. At least we could have written him into the script. Although these young people were clever and competent in their studies, they lacked dramatic talent.

In those pioneering days the problem of casting was really a heartbreak, especially so because, while we were blazing the trail with tenderfoot talent and limited provisions, commercial stations with experienced travelers and ample supplies had long before created highways of progress. To be trite, comparisons were odious. And it was true with us. We just couldn't compete.

Whether or not we approve of the type of commercial programs leveled at our children today, at least we'll have to admit that Dick Tracy sounds like Dick





A tense moment for the sound-effects boys in the radio studio of the New York City Board of Education—Station WNYE, located at Brooklyn Technical High School, America's No. 1 FM educational project, winning new honors as we go to press.

Tracy and Captain Midnight acts like Captain Midnight. The reasons, of course, are obvious. When you have a wealth of trained and experienced talent, limitless funds, and an eager sponsor, you can get quality performance.

#### Main Problem

This, then, was our main problem: If we were going to be successful in broadcasting effective educational programs, how could we make them as realistic and impressive to New York City students as those offered to them by well-established network systems? After all, in the eyes of our young people (and they are able critics) commercial standards were the ones we had to meet.

This dilemma was a much more serious one for us in radio

than it would have been in other established entertainment fields. Let us look at the stage or screen, for example. Talent, here, is a mighty important factor, but, as you know from your own experience, if the artistry of the performers is slightly unequal to the task, colorful scenery, appropriate costumes, clever make-up, and atmospheric lighting compensate for the actor's deficiencies.

But not so in radio! In radio the play is *not* the thing, but the voice is. *The voice makes the play.* The voice of the radio actor must indicate clearly to the unseen audience whether he is French or Polish, whether he lives in the seventeenth or twentieth century, whether he is a diplomat or a vintner, whether he is rich or poor, whether he is forgiving or vindictive. Thus,

with the critical listening of today, the director has no subterfuge for the inadequate radio voice, especially in front of a velocity mike.

The problem narrowed itself down to something like this: How could we find "the diplomat" or "the vintner," or, in a more general sense, how were we to locate the splendid talent we knew to exist in our public high schools? How could we help them to inspire the vast audience of "all our children"?

#### The Plan

Well, the situation came to a head mighty soon, and subsequently the solution. It occurred in a matter of minutes after a very difficult dramatic broadcast. As I recall, Mr. Macandrew had been watching the levels in the control room, and I had been

directing in the studio. It had all been a rather trying experience, but fortunately our desperation at the time was such that it demanded an immediate remedy—and an effective one! So right then and there we got our heads together (there were then only two of us) and decided on on a three-fold plan to begin functioning the moment we had the mechanics worked out. Briefly, this was it:

*First*, we had to enlist the cooperation of “radio representatives” in as many high schools as possible.

*Second*, we had to create a system for auditioning and classifying student talent.

*Third*, we had to establish a standard procedure for casting and rehearsing all broadcasts.

The rest of the story is really a denouement and can be dispensed with in a short time. In the first place, both of us realized that the one person who was really acquainted with the most promising students in each high school and the most qualified to select them was the faculty adviser of either a speech club or a dramatic society. So, insofar as we were able, by virtue of acquaintance or reputation, we approached as many of these directors as we could and asked them if they would serve as radio representatives in their particular schools. Gradually, through these contacts and other helpful suggestions, we were able to enlarge our membership so that today practically every high school in the New York City school system has its radio representative.

When we had worked out the mechanics of our auditioning system (which will be described shortly), we sent to our “radio reps” a letter in which we asked them to send us, at a specified time, their three most talented



James F. Macandrew, New York City  
Schools Radio Coordinator.

students for studio auditions. We suggested that each applicant should provide himself with three or four one-minute monologues best fitted to bring to light the most realistic characterizations he or she had to offer.

Anticipating a rather indifferent response to such a radical proposal, Mr. Macandrew and I allotted about three days for the auditions and contrived a schedule whereby we could relieve each other at regular intervals until four or four-thirty in the afternoon. But what with the wholehearted cooperation of the radio representatives and the tireless enthusiasm of the candidates, we found ourselves working double-shifts until seven o'clock of the early evening. Though we urged them, the students just wouldn't go home. And what talent was revealed! Too often we found ourselves so spellbound by the characterization of an inspired youth that by the time he had finished his monologue, we had not made a single entry on his card.

Sesame! This was the artistry we had sought so long, but now that we had identified it, how were we to catalogue such ab-

stractions, classify them, and produce them as occasion required?

### Auditioning

The answer to these problems brings us to the second phase of our plan, which we had formulated sometime prior to that of the auditions. Suppose we glance back for a minute and see how it all happened. Because of fortunate friendships in the radio industry, I had been able to secure some invaluable aid in solving our casting problems. From an assistant casting director of a key station in New York City I had received sample audition cards and some sound personal advice, both of which contributed largely to laying the foundation of the audition forms we finally adopted. These became indispensable in simplifying the complications of auditioning and classifying the various types of voices we so urgently needed.

These audition cards, designed to identify the qualifications of each candidate, contain such questions as the following: *What language or languages can you speak fluently? What dialects can you do? What are your best impersonations? What experience have you had in dramatics?* Some of the typical items checked by the auditioning director are classified under such headings as these: *Voice Quality, Character Interpretation, Sense of Pace, Speech Defects*, and the like.

At the bottom of the card, space is provided where the director can summarize his opinions of the candidate. These impressions are extremely important. They represent the particular characterizations for which the student is best adapted. Let us take four cards out the files at random and glance at the terse remarks entered at the bot-



tom of each card.

Case I: "Splendid for impassioned young woman—perhaps bitter at her fate."

Case II: "Promising announcer—needs experience in foreign place-names."

Case III: "Nazi soldier—fair—dialect not sustained—good only for bit parts."

Case IV: "Does a good, exaggerated, southern drawl—perhaps for comedy relief—woman about 45."

And thus it goes on, card after card. Each one's dramatic specialties are recorded and classified in such a manner that when the script requires a particular characterization, the director knows immediately just who is most likely to provide it.

#### How the Workshop Works

Now let us see how the All-City High-School Radio Workshop goes into action. A director has in his hand the production copy of a script entitled *The Battle of the Warsaw Ghetto* and has noted on the cover sheet the types of characters he will require to produce a realistic story. Among several other players of lesser importance he realizes that he needs the following four leads:

1. A mature Polish man for male lead and narrator—stoic from hardship but still understanding—with slight accent.

2. A Polish woman (his wife)—seriously ill but still gentle—with slight accent.

3. A little Polish boy about seven (their son)—tries to be brave but must be able to "break down" emotionally.

4. Another Polish woman (middle-aged)—disillusioned by starvation and cruelty but unbeaten—with strong accent.

Supplied with these specifications, the director starts searching through the audition cards until he has located about two or three students capable of playing the first of the four essential roles. He repeats this process for the other three.

This means that he will request, through the various radio representatives, that about eight or ten candidates appear to try out for his four major parts.

At the appointed time, these students will present themselves at the studio and will be provided with scripts to read and study before the actual casting begins. As soon as he gets the services of an engineer, the director will ask each candidate to read, over mike, certain significant passages, sometimes several times, until he is fully satisfied with the casting of his leading roles. In most cases he is able to assign minor parts to the other applicants, so that none is disappointed.

Now with the problem of casting settled, our director will have either a "line reading," which means without mikes, or a rough rehearsal with them. A rough rehearsal is just what the words imply. The director takes this opportunity to iron out the ragged spots in the presentation. He helps the narrator improve his pace. He smooths out the dialect of the feminine lead. He helps the seven-year-old boy reduce the passion of his crying. If he is working with sound and music, he may suggest to his sound department how to work out a more realistic impression of a flower box being placed upon a window sill, or he may stop the rehearsal to select a better spot on the record for a musical bridge. When all this rough rehearsing is done, he will probably call for a complete run-through to check his timing.

The dress rehearsal takes place about an hour or so before the actual broadcast, and the procedure is essentially the same as that followed in the rough rehearsal, with these exceptions. By this time the director has perfected his sound effects and

improved the selection of his music. He has previously determined his "cuts" in the script (if necessary) and now announces them to the cast. The rest of the work, which is performed after each run-through, is devoted to refinement of character interpretation, to polish in reading, to synchronization of sound, music, and acting, and to exact timing.

Several final suggestions and cautions, a few minutes of relaxation, and "We're on the air!"

#### Achievements

So there it is in brief: the story of the All-City High-School Radio Workshop. What has it achieved, you may ask. Well, suppose we take inventory in the form of a tabulation:

1. Professional radio quality in high and elementary school dramatic programs. (See Columbus Award for "Johnny Quinn, U.S.N.")
2. Additional training and experience in speech and acting for students from any high school in the system. (In each series of dramatic programs 40-50 students participate, and 15 high schools are represented.)
3. The invaluable experience gained through the medium of radio auditions. (We audition more than 300 students each school year.)
4. A marked increase in the growth of script-writing clubs and radio workshops throughout the city high schools, resulting in better scripts and superior acting. (The number of schools now engaged in these activities has risen from 5 to 25.)
5. Through their participation in workshop activities, outstanding members have found interesting and profitable careers. (Four examples: Andre Wallace, at the present writing, is playing with Ethel Barrymore in the radio serial, "Miss Hattie." Michael Dreyfus left the workshop to take the part of John in "Life with Father." George Fisher has just finished a coast-to-coast tour with "Porgy and Bess." Mario Siletti recently joined the sound staff of a major New York station. And there are many

others who have gone on to professional work.)

We have deliberately withheld for the last item those abstract qualities which workshop members gradually acquire through active participation in radio performances. Success stories like those mentioned above are highly impressive, to be sure; but it has been our experience at WNYE that whether a student aspires to a career in radio or not, he slowly but surely develops new social concepts and a greater sense of his responsibilities. He learns, for instance, the practical value of instant compliance with a direction and the

necessity of being punctual. He realizes that failure to respond to direction can ruin the best-planned show; and that when it comes to timing, only stop-watch precision can produce an acceptable broadcast. If he misses his cue, he loses caste with himself. Further than this, he soon gets to recognize and appreciate a fine performance on the part of another member of the cast. He doesn't ask who the student's forebears were or what his creed may be. His one impulse is to admire anyone who can do a splendid job for the good of the whole company.

Finally, while he has a nat-

ural ambition to star, he soon learns to take lesser parts with good grace because by now he understands that we are not all born with the same specialized talents and, further, that in a radio broadcast even the most minor role becomes an essential part of the whole. Only complete cooperation by every member of the cast can achieve success.

If he takes these lessons along with him in life, no matter what his career may be, his experience in radio will not have been in vain, and our faith in the educational value of the All-City Radio Workshop will have been well rewarded.

### 10-Point Program of DVI

Boyd B. Rakestraw of the University of California, president of the NEA Department of Visual Instruction, has announced the following 10-point program:

1. To bring together the manifold organizations engaged in this field at a meeting, with the object of finding out precisely what each is doing or planning to do, to survey the field of needed activity, and to draw up an overall program, coordinating the activities engaged in by these many organizations. This unified program should provide a concerted attack, and eliminate duplicating and rival activities.
2. To assist in developing strong local organizations to satisfy local needs, and to make provision for knitting and coordinating these local organizations into the national organization of DVI. It is important to keep the overall visual-education program under the immediate direction of the people who are doing the work in the field to guide the enthusiasts and those intensely interested in this field, especially with funds for investments; to direct energy to those tasks which need to be done to those who best can do them.
3. To convert to the use of education

that personnel which has been intensely trained in war work in the armed forces, or in industry in the field of audio-visual instruction.

4. To encourage the evaluation by educators of the audio-visual aids developed during the war, rescuing for educational purposes the valuable material and equipment, and to make these available for educational use.
5. To assist in the development of the Educational Screen as the publication of the DVI.
6. To make arrangements for a permanent national headquarters.
7. To work with producers of films and manufacturers of equipment in developing those facilities which will further educational progress.
8. The DVI represents primarily the consumer in the audio-visual field. All other factors, valuable as they may be in single instances, represent service groups which are designed to serve this consumer; therefore, their activities should be centered on furthering the ideals and activities of the consumer group. The DVI, therefore, must become more articulate and demanding to take advantage of the resources of the service groups.
9. The DVI expects that education will pay for service, and that the service organizations will be compensated in direct relation to their

effectiveness in carrying out the ideals of educators. Cooperative exchange of ideas on a responsible basis will take advantage of the interest stirred up by the effectiveness of the audio-visual training program.

10. As the antewar development in this field was due to cooperative effort between the service and the educational groups, thus laying a foundation on which during the war the intensive training program was built, so should we now go forward with the same cooperation, not depending on Government subsidies or controls.

### McGraw-Hill's Visual-Aids Editor

The first publisher to appoint a visual-aids editor to coordinate textbooks with textfilms is the McGraw-Hill Book Company. The trail-blazing editor is Albert J. Rosenberg, one-time teacher of mathematics at Johns Hopkins, who served on the production staff of the USOE under Floyd Brooker as a specialist in the development of 65 training films, with accompanying filmstrips and manuals, mainly in the field of aviation industries.



# New NEA Audio-Visual Instructional Service Division

BY VERNON G. DAMERON, Director

Condensed from The Journal of the NEA, December, 1945

Audio-visual instruction finally has been accorded wide recognition as a remarkably effective medium of instruction. This recognition was afforded great impetus by the armed forces. The widely-acclaimed "GI method of teaching" is primarily characterized by the extensive use of motion pictures, filmstrips, slides, recordings, models, mock-ups, and other types of aids to learning.

There are great expectations for audio-visual instruction in this postwar period. It is only natural that the NEA should be interested in taking active part in the expansion and develop-



Vernon G. Dameron, NEA  
Audio-Visual Coordinator  
Washington, D. C.

ment of audio-visual instruction in the schools of the nation.

The program of the new NEA Division of Audio-Visual Instructional Service will deal with all of the many types of audio-visual aids, including radio and television, on all levels of education. Details of the program will be based upon a survey of the present status and trends of audio-visual instruction. The following general aspects of the field will receive consideration:

*Means by which audio-visual instruction can be made less expensive*—Financial limitations constitute a great impediment to expansion of audio-visual instruction.

Intensive efforts are now being exerted to effect the release of surplus audio-visual equipment and materials from the armed forces for distribution to the public schools on the basis of need and financial inability to

purchase such equipment and materials. All the equipment is suited to school use and many of the films and other audio-visual aids produced by or for the armed forces have permanent educational value.

Schools—especially those which have photography or art courses or camera clubs—will be encouraged to produce the more simple types of audio-visual aids. Textbook publishers will be encouraged to produce audio-visual aids to accompany their textbooks.

*Criteria for more effective selection and evaluation of audio-visual aids*—As the quantity and quality of audio-visual aids increase, criteria must become more exacting because of the wider range of selection. The most serious obstacle to the formulation of criteria is the lack of definite, detailed purposes of the units of study in the various courses.

*Methods and techniques for more effective integration and utilization of audio-visual aids*—More work probably needs to be done in this phase of the program than in any other. The function of audio-visual instruction is now considered merely supplementary in nature, just an "aid," as implied by the designation, "audio-visual aid." It should be considered more basic—an integral part of the "core" of educational procedure.

A comprehensive program may extend the horizons of our courses of study by making it

Vernon G. Dameron, Director of the recently-established NEA Division of Audio-Visual Instructional Service, majored in physical sciences and social studies at Marshall College, in education at West Virginia University, and in audio-visual instruction for his doctorate at Harvard University. He has had five years of experience in public-school work, including a directorship of audio-visual instruction. He has also had considerable experience in still and motion-picture photography, recording, radio communication (W8HGA), and instrumental music. For the past three years, he served as Director of the Planning Department and Coordinator of the Army Air Forces Training Film Preparation Unit, located at Chanute Field, Illinois. The work of the Unit consisted of producing, processing, and printing sound motion pictures, sound filmstrips, and silent filmstrips, and distributing them to the Allied nations throughout the world.

The Executive Committee of the NEA Department of Visual Instruction recently appointed him Executive Secretary of the Department.

possible to show material now slighted because of the difficulty of effective verbal treatment.

*Provision for closer collaboration between educators and producers of audio-visual materials*—The needs of the student must be recognized as the basic determinant of the content of audio-visual materials. This goal cannot be attained unless educators and producers work closely together. The need for closer collaboration is clearly indicated by the large number of available audio-visual materials not adapted for any conventional unit of study.

*Methods for more coordinated and expedient distribution of audio-visual materials*—An ideal program of audio-visual instruction would involve little distribution from a center outside the school system. However, distribution is a major factor at present. The problem of obtaining the best materials for the particular purpose on a definite date is of considerable consequence, especially in the case of a small school which depends almost entirely upon rentals from a distant or inadequately stocked distributing center.

*Encouragement of widespread adoption of audio-visual instruction*—The vast majority of schools have no organized programs of audio-visual instruction. This condition is sometimes due to lack of sufficient interest on the part of school officials. Many otherwise well-informed teachers fail to realize the significance and advantages of audio-visual instruction.

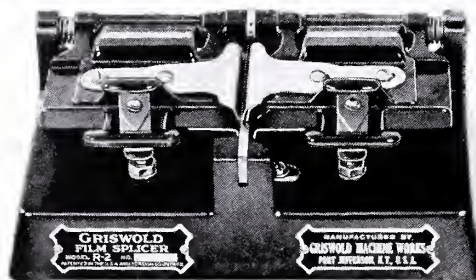
*Promotion of audio-visual instruction for instilling desirable attitudes and appreciations*—The more dynamic types of audio-visual materials provide for emotionally-derived learning which may be the most effective means of inculcating such ex-

tremely hard-to-teach but nonetheless extremely important concepts as tolerance, ethical conduct, democratic ideals, and international understanding.

*Research*—Much remains to be learned about this instructional medium. The field is permeated with hazy standards. This Division will encourage the

research of colleges, universities, and other professional agencies. The immediate future is of crucial consequence to the stabilization of audio-visual instruction. Its elevation to a universally respected place in the halls of learning must be predicated upon the most objective data available.

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# A Quarter of a Century of Visual Aids In the Geneseo Township High School

BY ARTHUR L. WHITE  
Director of Visual Aids, Geneseo, Illinois

In 1919 the township high school at Geneseo, Illinois, purchased a 35mm silent motion-picture projector, which was installed in a fire-proof booth in the rear of the student assembly. The only films were of an entertainment nature, although an attempt was made to secure films based on literature, such as *Vanity Fair*, *Julius Caesar*, and travel shorts. This was an initial step in making the school visual-minded. In time the downtown movie house supplied the need for this type of movie, and the school went in the direction of educational films.

In 1931, the Science Club raised part of the funds for the purchase of a 16mm DeVry silent projector. Films available were largely industrial, which, for example, gave pupils an insight into the manufacture of paper and other items. These films filled a definite need, since pupils had previously only a vague idea of such processes.

The program has grown until at present there is a steady use of 35mm film strips, an opaque projector, two 16mm silent projectors, and two 16mm sound projectors. Student operators have been trained to operate machines in their own classes. All teachers have been trained in the operation of machines also. This leads to a minimum of confusion when visual aids are planned for class use.

The teachers are selecting their films with a great deal of thought and care. A film is not selected because it is rent free



Arthur L. White, Director of Visual Aids, Geneseo, Illinois.

but because of the value to the particular unit with which it is being used.

The visual director places catalogs in a drawer of the reading table in the faculty lounge. These include lists from film libraries of various universities, as well as the *Educators Guide to Free Films*, published by Educators Progress Service, Randolph, Wisconsin, and *1000 and 1*, published by Educational Screen. Teachers thumb through these at their leisure during the school year in order to have in mind films which will best suit their work. About February 1 they hand in film requisition slips for the following year.

## TEACHER'S FILM REQUISITION

Date wanted .....

Teacher .....

Class .....

Film .....

Sound ☐ Silent ☐ Color ☐

Time ..... min.

Source .....

Catalog page if convenient.....

The school, with an enrollment of 400 students, has not felt it wise to build up its own library of films. Teachers are given a supply of these slips near the beginning of the school year. They can fill these in as they use films and thus reorder for the proper date, if the film is desirable, while the film is fresh in mind.

When the requisitions are given the director on February 1, he first arranges them according to date to determine whether too many films have been ordered for any one day to be shown on the machines available. With the permission of the teacher, he shifts dates when necessary. He then arranges the requisition cards according to "source of film" and orders for the following year. As confirmations are returned, he checks the available films on the cards. When all orders are recognized by film libraries, he arranges the cards by dates and makes a list of the booked films. This is placed in the office and is available to the teachers. The teachers watch this list and write the films into their plan books.

It is the duty of the director to see that film, machine, and operator are in the classroom at the beginning of the period ready for the showing. By assignment, teachers have prepared their classes for the film, and they are ready for a discussion of the subject to be pictured. In most cases no notes are taken during the showing. A class discussion, after the run-

ning, brings out the high points which apply to the unit with which it is being used. One does not realize the enthusiasm of the teachers for visual aids until a picture fails to arrive because another user has not returned it on time. When this happens, the director would reach out a Paul Bunyan arm to the state library and pick up the film if this were possible.

The superintendent of schools, James D. Darnall, is the most visual-minded member of the faculty. When a visual conference is held within a reasonable radius of Geneseo, he insists that the entire faculty attend. It is

gratifying to find so many new ideas arising as the result of such a meeting. There is always an upswing in requests for film strips as well as for movies. For example, following a recent meeting, the math teacher asked for a strip on positive and negative numbers. She had also assigned the preparation of graphs to be shown the class. They were unsuccessfully being demonstrated, so she used the opaque projector, displayed the graphs, and asked the students to clarify them, using the projections. These are only a few of the uses of visual aids in the Geneseo Township High School.

This school is looking forward to the time when a greater number of projectors will be available. There will be a screen in each classroom, and the room will be easily and quickly darkened. A film-strip projector is desirable for a maximum of three rooms. A teacher may then show a projection with the least possible fuss of running over the building to collect material. The interest of teachers in projection of pictures rises in direct proportion to the availability of materials. Teachers realize that "visuals" are aids and not another load to their already overburdened classroom backs.

## The Use of Films in the Church Program

BY REV. CHARLES W. DOBBERTIN  
Minister, The Methodist Church,  
Allegan, Michigan

Only recently has there been any concerted and united effort to put into the church curriculum and program the use of films and slides. This has come about mainly because religious educators have realized with other educators the possibilities in this medium of education. The use of the film and the slide in the church, as in many public-school systems, has not been given adequate guidance and importance. The Army and Navy have proved through their use of visual aids what can be done in the educational process. Now the church, like the schools, is realizing the importance of the film and moving into a practical educational program.

The fact that there are many producers in the religious field has given new impetus to the use of the film in the church

program. Many excellent films—documentary, educational, and inspirational—are coming to the church market. Much can be accomplished in the local church already through the proper use of materials that are available. Denominations are working together to give proper guidance in the use of films. Church programs are thus increasingly being vitalized through the use of the motion picture and slide.

Manufacturers of projection equipment are interested in the church field as a potential market. For years, many of these manufacturers have been trying to encourage churches to use the motion picture. Now the church has at last awakened to the potentialities of the film.

Some of the films now distributed for church use do not win a strong response from those

who use them. One of the reasons for this is that these films are not adequate for the educational program of the church. It must be said, however, that no film is so poor that it cannot do some good. Every film, good or bad, is only a medium, an aid, in the educational task of the church. When the poor film is used as this kind of tool, the proper guidance of those viewing the film will assist them in utilizing only the useful portions.

One of the difficulties confronting the use of the film in the church program is that of distribution. The Religious Film Association, composed of some 22 different denominational groups, has done much to alleviate some of the distribution difficulties.

There is sufficient material

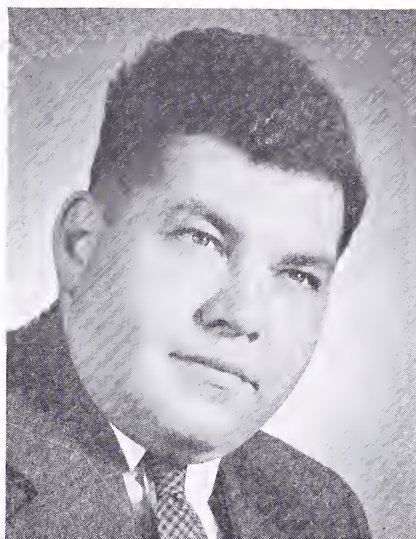


available today for any church to launch an extensive program of projected visual aids, including features to coordinate in such a program as a *Religion-and-Life Film Series*.

The church-school curriculum, furthermore, lends itself well to the use of films and slides. Films can be used to stimulate discussion for older groups, to interpret Bible study for younger children, and also for review purposes. Even films that may not be "A-1" in photography and content can be used to emphasize some significant lesson.

Most churches have a Vacation Church School as part of the church activity. Here again, there are many excellent films that have a strong appeal to children. The films used should, obviously enough, be integrated with the unit of study. For example, a unit on *The World's Children* makes possible the use of such films as *Navajo Children*, *Eskimo Children*, and others. Though these films are not religious in content, yet they have a place in the church curriculum—for they bring to children an appreciation of people of other races. That is a significant aspect of religious education.

In the field of missionary education, many silent films have a wide use. Films taken at mission stations bring back to local churches pictures of life as it is lived on missions. Through the use of such films of missionary education in the church, there will inevitably result a renewed interest and understanding of the world mission of the church. We can read about the work of the church in the various parts of the world, but when we have before us pictures that were taken of the actual work in those areas, the mission interest takes on new vitality. A School of Mis-



Rev. Charles W. Dobbertin, Minister  
of the Methodist Church at Allegan,  
Michigan.

sions lends itself well to the use of films, both silent and sound. Such a school is usually held for a period of 4 weeks, meeting one night a week with a motion picture as the basis of each lesson.

Young people find in the motion picture and the slide an appeal that makes their meetings interesting. It is easier to "put across" the lesson, and the young people leave the meeting with more lasting impressions of the topic. Film strips as well as motion pictures can be used here to stimulate discussion. There are many fine films which should be used in youth meetings of local church programs.

The motion picture can also be used in the social life of the church. Here, usually, the primary purpose is that of fellowship. There are many excellent films which can be used in the church for family-night gatherings, men's meetings, and similar occasions. Because people for the most part are "motion-picture conscious," the right kind of entertainment films will have an appeal that will make a meeting an interesting and memorable event.

Films thus have a variety of uses in the program of the church. As the churches put to use the films that are now available, more and more educational, inspirational, and promotional films will be produced.

Films, to be used effectively and to fulfill their purpose in the work of the church, cannot be used as "fill-in" material when the program scheduled has fallen through. The proper use of films requires patience, time, and hard work. But every effort is well worth while, for the church that uses films will find its teachings more impressive and its ministry more effective and vital.

#### **Dedication Service for Sound Projector to Be Used in the Church Program.**

The following dedication service was prepared by Rev. Charles W. Dobbertin, who may be addressed at 228 Cutler Street, Allegan, Michigan, for copies:

PRELUDE: Sound film: *Ave Maria*

HYMN BY CONGREGATION: The Hymnologue, *My Faith Looks up to Thee*

LEADER: That we may increase our knowledge of our Lord and his ministry and to know the true meaning of discipleship;

PEOPLE: We dedicate this sound projector.

LEADER: That we may come to a better understanding of the world and its peoples and lay the foundations for Peace;

PEOPLE: We dedicate this sound projector.

LEADER: That we may become aware of the beauties of God's world which we are unable to visit;

PEOPLE: We dedicate this sound projector.

LEADER: That we may come to a better understanding of the total missionary program of our church and be more willing to give;

PEOPLE: We dedicate this sound projector.

LEADER: That we may come to know the truths by which men shall be free;

PEOPLE: We dedicate this sound projector.

LEADER: That we may enhance the spirit of fellowship by the use of this equipment in the social life of the church;

PEOPLE: We dedicate this sound projector.

LEADER: That through the directed use of this equipment we may be led to a better vision of the lives we can live

and the world that can be;

PEOPLE: We dedicate this equipment to the glory of God and the ministry of our church.

DEDICATION PRAYER:

Almighty God, we pray for thy guidance in the use of this equipment that through our lives consecrated to thy Kingdom's cause it shall serve thee and thy people. May we be endowed with new power of righteousness in its use. May we come to a better understanding of thy Word, of our Lord and His ministry to a needy world; of thy world and thy people everywhere. May we be knit closer together in fellowship as we dedicate this equipment to thy glory and honor. Amen.

THE LORD'S PRAYER: S o u n d

film: *This is Our Earth*

SUGGESTIONS FOR USE OF THIS SERVICE:

In front of the screen, yet not obstructing the image on the screen, place an altar. This is optional, depending on the traditions of local churches.

The front row of the congregation should not be closer than twice the width of the screen used. Make sure that the persons in the congregation are within the area of a 40-degree angle on either side of the projection axis. This will make it possible for all participants to gain the fullest value of the projected images.

Maintain a true spirit of worship at all times. This equipment is being dedicated to the use of the church for the glory of God.

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# A County Audio-Visual Center

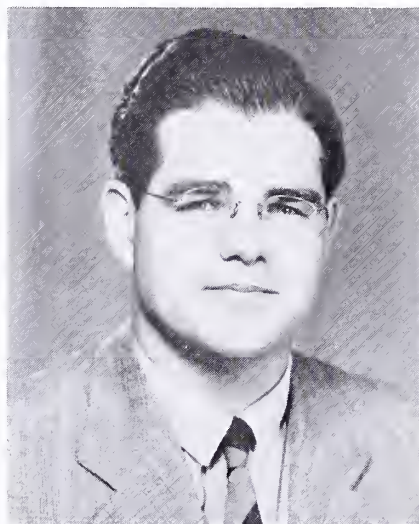
BY JAMES McPHERSON

Director, Kern County Film Library, Bakersfield, California

In Kern County, California, we have been working on a four-point program of audio-visual development:

1. First, we have emphasized the creation of an understanding among the teachers and administrators of the county of the educational values to be found in the use of audio-visual materials. This understanding of the value of these newer materials is the chief ingredient of our in-service training program because it must exist before teachers will *want* to learn how to use audio-visual equipment and will plan their teaching in terms of audio-visual presentations.

2. Second, we have attempted to get a wide selection of audio-visual materials that will be helpful to teachers and to secure them in *sufficient quantity* to enable each teacher to get what she wants, when she wants it. During the past school year our county teachers were able to get an average of 96.4 percent of the items they ordered, when they ordered them. This has enabled teachers to plan for the use of audio-visual materials with a great certainty that they will receive the materials to use according to their plans. In addition to materials that must be purchased, the audio-visual center serves as a year-long depository for numerous loan films and other materials. Thus, all county schools are enabled to get the materials they need from one place and with one order. This has saved the schools endless correspondence and has also en-



James McPherson, Kern County  
Film Library Director, Bakersfield,  
California.

abled the center to protect the schools from some of the undesirable "free materials" that flood the country and still to give them the use of materials in this class that have real educational merit.

3. Third, we have placed a guide to all materials in the hands of each teacher. This guide is published anew each school year and is so organized that materials may be selected according to the unit being taught, according to the topic being taught, or from an alphabetical list. Each item is briefly described as to content and possible uses. Grade levels on which the item is apt to be of the greatest value are also given. In addition, full information concerning available equipment and services is included, together with instructions for ordering materials, equipment, and serv-

ices. Although the publication of this guide is expensive, each costing about \$1.50, its importance as a means of keeping teachers informed about currently available materials is so great that a complete yearly revision is justified.

4. Fourth, we work in every possible way to encourage schools in the county to maintain all equipment needed for the convenient and easy use of audio-visual materials. All schools are urged to purchase needed equipment. Where schools are too small to afford some types of equipment, the audio-visual center circulates this equipment both as a means of providing teachers with equipment needed now and also as a means of demonstrating to schools what their needs in the way of equipment are. Thus, numerous schools that began by using loan equipment have found it desirable to buy their own equipment in order to meet a demand by their teachers for more frequent use of this equipment. The audio-visual center maintains an equipment maintenance center that adjusts, cleans, and repairs all equipment at no cost to the schools beyond a proportionate sum paid by schools for the services of the cooperative audio-visual library.

Every effort is being made to convince individual school districts that the materials placed in the audio-visual center are actually a part of the curriculum materials of the schools although they may be housed in a central library. This point of view is

necessary where the materials must be paid for by contributions from the districts. As a result of the general acceptance of this thought, the great majority of districts of the county participate in the cooperative audio-visual library to such an extent that the circulation of materials is nine times greater now than it was during the 1942-43 school

year in spite of the fact that equipment purchases have been reduced greatly because of present scarcities.

A great deal of the credit for the expansion of the Kern County program must go to Leo B. Hart, superintendent of schools, for his progressive and generous support of the audio-visual center. Without the strong

backing of the chief administrator, no audio-visual program can succeed. And the efficient management of the library services are largely a result of the skill and energy of Miss Dorothy Dickinson, a librarian with much experience in county libraries, and Mrs. Emma Narramore, a film custodian of ability and patience.

## Audio-Visual Who's Who

### No. 36: Arthur Stenius

Arthur Stenius, Coordinator of Visual, Radio, and Safety Education in Detroit, was born December 10, 1904. He was graduated from Detroit's Central High School and received his A.B. degree from the University of Notre Dame, his A.M. degree from the University of Detroit, and his Ph.D. from Ohio State University, where he specialized in radio education.

In 1939 he spent nine months abroad studying audio-visual programs in ten European countries. Although his research was mainly in the field of radio in education, in Sweden and Germany he studied visual materials. He returned to the United States just before the war broke out. His dissertation on *Radio Education in Europe* was probably the last comprehensive survey made of this field.

Dr. Stenius has been connected with the Detroit Public Schools since graduation from Notre Dame in 1928. Until 1935 he was a high-school teacher. From 1935 to 1943 he was in secondary-school administration and student personnel work. In 1943 he was appointed co-ordinator of



Arthur Stenius, Detroit Schools  
Audio-Visual Coordinator

visual, radio, and safety education in the Detroit public schools.

Since 1940 he has also been a member of the faculty of Wayne University, offering courses both in student personnel work and in audio-visual methods and materials.

Other members of the Stenius family have chosen other phases of film work. Arthur's sister, Ruth Roberts, is a dramatic and language coach with Hollywood studios. She has worked with Ingrid Bergman in each of her

pictures, and also with other foreign stars, such as Hedy Lamarr, Rose Stradner and Tilly Losch. Arthur's brother is George Seaton, Twentieth Century-Fox director, whose last two productions were *Diamond Horseshoe* and *Junior Miss*.

The coordinated efforts of three separate departments make possible a well-rounded audio-visual program for teachers of the Detroit public schools. These departments are the Children's Museum, and the Departments of Visual and Radio Education.

Each department is directly administered by a supervisor in charge. Dr. Stenius is responsible for coordinating these departments.

Together, the three departments offer a single and complete fund of teaching tools and materials for the teachers. The Children's Museum provides a full program at the building, as well as making available to the schools three-dimensional materials such as models, specimens, and realia, complete exhibits for case and board display, and flat pictures for study





One of the film vaults in the Audio-Visual Service Department of the Detroit schools. Thomas Roberts, technical assistant, selects prints to be sent to a school.



purposes. Radio programs, records, transcriptions, and scripts are offered the schools by the Department of Radio Education. The Department of Visual Education limits its service to projected visuals.

The Children's Museum, a unit entirely supported and run by the Board of Education, offers an extension service for the schools, as well as providing exhibits and organized activities for individuals coming to the building. Approximately 20,000 persons visited the museum during the past year. Although wartime transportation restrictions have reduced class visits to the museum, such field trips were at one time a significant portion of the department's service to teachers and will become so again. Only two of the eight rooms of exhibits are permanent in nature. The others are changed periodically throughout the school year, offering exhibits correlating closely with certain phases of the curriculum of the schools.

Care of the building and provision of materials for schools is the full-time job of the museum's staff of thirteen. The extent of the lending service can be judged by the fact that during the school year 1944-45, over 325,000 items were sent to schools to meet the more than 11,500 requests from teachers for exhibits and materials.

The Department of Radio Education is responsible for the production of five programs weekly, one of which is broadcast from each of the commercial stations in Detroit. The Department is also in charge of the auditory-aids library, which at present lists in excess of 4,700 records, albums, and transcriptions. A script library also has been developed by the Department, so that teachers may re-

ceive sets of scripts for school productions. This newest unit of materials in the Department now circulates more than 1,700 scripts, which range from fourth-grade level to productions suitable for adults. Practically all of these scripts have been written by Department staff writers and correlate closely with the curriculum.

The types of projected visuals circulated by the Department of Visual Education are silent and sound motion pictures, slides, slidefilms, and demonstration kits. Although it is probable that the Department will continue to circulate motion-picture films from a central library, experimentation is now being carried out to test the advisability of individual school libraries of basic sets of slides and slidefilms. In one of the larger high schools, also, an individual school library of motion pictures has been developed to determine the increased benefits accruing from such an arrangement.

Service routines concerned with equipment, repair, booking, inspection, shipping, and delivery are the responsibility of the Department of Audio-Visual Service, a unit of the Business Department of the Board of Education. The other three departments mentioned are units within the Division of Instruction.

Delivery of audio-visual materials is made to all schools four times each week. An additional day will soon be added, so that Detroit teachers may again receive materials on any and every school day.

During the 1944-45 school year, the daily average of audio-visual items delivered to schools was 2,835. The broadcasts of the Department of Radio Education, of course, are not counted in this figure, even though one might

argue that each of the 254 public schools in Detroit receive them each day. Nor does the figure include those persons and groups who come to the Children's Museum each day. But quantity is often a poor standard of evaluation, and circulation figures alone are not to be stressed. Detroit administrators strive to make effectiveness of use match breadth of utilization.

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#### **No. 37: Doris Louisa Lynn**

Doris Louisa Lynn, Director of Visual Education at Indianapolis, was born October 6, 1903 in Indianapolis. She is the great-grand-daughter of one of the pioneer judges and lawmakers of Indiana. She was graduated from Shortridge High School in Indianapolis in 1921. She received the A.B. and A.M. degrees from Butler University and has done graduate work at Chicago, Columbia, and Indiana Universities. She taught first in suburban Chicago and was made an elementary-school principal at the end of her fourth year there. After serving as principal for seven years, Miss Lynn returned to Indianapolis to teach. In 1940 she was assigned by the Board of School Commissioners to be the Teacher in Charge of Group Instruction Service at the Children's Museum, where for two years thousands of children were brought for class instruction utilizing museum exhibits. In 1942, upon the retirement of Miss Carrie Francis, Director of Visual Education for the public schools, Miss Lynn was appointed to take over that work.

Visitations to the Children's Museum have been limited in recent years by transportation curtailments, but Miss Lynn is again stimulating out-of-school visitations to it and to the John Herron Museum of Art. Wilbur





Part of the daily shipment of motion-picture films to Detroit public schools. James Hume, shipping clerk, gives each tag a final check.



Peat, Director of the Art Museum, has prepared a set of *Little Journeys*, which are being circulated by the Visual Education Department as part of a plan to coordinate the community's agencies for visual education. The Public Library has cooperated with the schools in providing community groups with films. At present, Miss Lynn is greatly interested in film utilization and is slowly acquiring much-needed equipment.

Along with her profession, Miss Lynn's greatest interest is in travel. She has visited all but four states, Puerto Rico, the Virgin and Hawaiian Islands, Canada, and Mexico. In 1934 she visited England and traveled by motor through Belgium, Holland, France, Switzerland, and Germany. Prior to the outbreak of the war, the World Federation Cruise took her to Caribbean ports and to Venezuela, Brazil, Uruguay, and Argentina.



Daris Lynn, Director of Visual Education, Indianapolis, Indiana.

ized the Britannica Library Research bureau to make intensive investigations for Britannica owners. Next he launched the Britannica Junior for children—Junior now outsells Britannica. And in 1942 he directed the publication of the annual Britannica World Atlas, the latest, most comprehensive atlas available.

After these extraordinary accomplishments, and in addition to his regular duties as head of the Britannica itself, he became president of Encyclopaedia Britannica Films, attacking the new project with characteristic energy and a unique combination of abilities. After ten years with the Britannica he knew how to make education attractive and accessible, and his hobby—art—gives him an edge in the specialized field of visual education. Since his college days at the University of Chicago, Powell has been a vigorous art enthusiast, studying at the Art Institute of Chicago and the Chicago Academy of Fine Arts. He has been president of Associated Arts and Industries and still paints pictures, designs houses, experiments with photography—for the fun of it.

All this adds up to a practical

familiarity with the potentialities of pictorial expression which is paying dividends in the development of Encyclopaedia Britannica Films, now offering over 450 classroom films covering 24 area of study.

For the advancement of the field as a whole, however, his philosophy of the function of visual education is as valuable as his knowledge of production and salesmanship. He believes that students handicapped by poverty or slow reading comprehension can, through motion-picture education, keep pace with luckier schoolmates who have the advantages of books, special training, and first-hand observation. He feels that vocational, recreational, and social aims of education can be reached more effectively by audio-visual means. Films, says Powell, will equalize opportunity of learning, especially by making it possible and interesting, even exciting, for adults to study their economic, political, and social problems long after their formal schooling is over. Furthermore, Powell says:

"More than two thousand films were used in Army and Navy classes. The results of teaching-for-war should be an incentive to every public and private school to adopt new ways. Advances in science and technology have created a world with new dimensions. All the peoples of the world are neighbors. Resources on an undreamed-of scale are within the reach of all if we set new frontiers for teaching. We must have education for everyone on an unprecedented scale."

But, pointing out that there are only about 17,000 projectors in an estimated 12,000 school systems in the 250,000 schools of the United States, Powell suggests:

"It may take the returning servicemen to encourage school boards, school administrators, and the teachers themselves to give

#### No. 38: E. H. Powell

When the Encyclopaedia Britannica acquired Erpi Classroom Films in 1943, and Eastman Teaching Films in 1944, E. H. Powell had been president of Britannica for ten years. During those ten years he had completed six remarkable enterprises—his first, coaxing the revered though unprofitable Britannica out of the red. That took three years. He devised the plan for continuous revision, providing for review and revision, if necessary, of every article in the Britannica at least twice in every ten-year period.

To supplement the annual printings of the Britannica, Powell introduced the Encyclopaedia Britannica Book of the Year, a record of each year's political, scientific, and cultural developments. Then he organ-



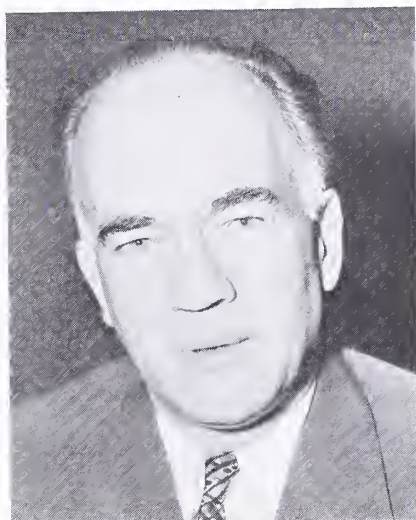
their children the best tools for learning."

Meanwhile, Powell and the Britannica have been giving the country still another kind of visual education. Powell, with Walter Yust, editor of the Britannica, and Grace Pagano, director of fine arts, made up a committee to choose representative paintings by the best American artists to form the Encyclopaedia Britannica Collection of Contemporary American Painting. Exhibitions have been held in Chicago, New York, Boston, Washington, D. C., and Dayton; the collection is booked solid through the spring of 1947. Commenting on the collection of 135 canvases, Powell says:

"Britannica has always been interested in education and broad cultural movements, and showing American painting to the American people seems to us to fit into this picture very well."

The collection has dovetailed with Encyclopaedia Britannica Films in providing pictures to be reproduced as standard slides, and 116 canvases are being put on 2x2 kodachromes for this purpose. Full-color slides will be sold in a portable case with a set of lecture suggestions and a copy of *Contemporary American Painting*, a book on the Britannica Collection, by Grace Pagano. Recently the Chicago schools used planographed reproductions of five of the paintings to illustrate the Chicago Radio Council's broadcast on the rivers of America. Powell is gratified by such examples of one educational agency reinforcing the work of another.

When the Britannica Collection was hung in the corridors of Britannica's Chicago offices, before going on tour, Powell watched for its impact on the employees. One result has been the first Employee's Art Show, for which Britannica employees



**E. H. Powell, President of Britannica and of Britannica Films, Corporations controlled by the University of Chicago.**

submitted 100 original drawings, water colors, pieces of sculpture, and oil paintings—three of them portraits of Powell!

One of these showed him in cowboy costume, an allusion to his ranching hobby. His own contest entry was a striking Colorado landscape done in unusual tones of deep green.

Powell's sociable nature developed in an "enormous Early General Grant house overflowing with relatives," where he was born in Upper Sandusky, Ohio, in 1888. His parents named him Elkan, but the name has been overlooked since he won the nickname "Buck" on the football team.

The story of his rise to the presidency of Britannica has a strong Horatio Alger flavor. He started work in the shipping room at Sears, Roebuck and Co., progressed to the position of advertising manager, then to the office of secretary and treasurer. At that time Sears owned the Encyclopaedia Britannica, later given to the University of Chicago, and Powell was appointed president on the basis of his record as a Sears executive.

In addition to his two presidencies, he is a director of a number of subsidiary companies and the Chicago Better Business Bureau. He and his wife, Ethel Corbet Powell, celebrated their thirtieth wedding anniversary this year. They have three children, whose questions, it is fabled, drove their desperate father to introduce the Britannica Junior.

### **No. 39: Jack C. Coffey**

"There is a design to life. The perfect pattern is rarely apparent to the young man, but as the years pass, the pieces fall into their proper place and the picture takes form." So says Jack C. Coffey, Director of School Relations for Encyclopaedia Britannica Films Inc., an "evangelist" insofar as pictures are concerned. The use of teaching films in the classroom affords him an opportunity to crusade for this idea.

Born February 5, 1901, at Caddo Mills, Texas, Jack recalls that at the age of eighteen, when he was a cadet at Wentworth Military Academy, Lexington, Missouri, his interest in learning history was aroused through chalk talks by his teacher. History to young Coffey at that time was a vague subject until a faculty officer vitalized his lectures with quickly drawn blackboard sketches. Important dates in history became realistic. Military maneuvers became a fascinating game. In the recesses of his mind was stored the idea that pictures made things plain.

After his graduation from Wentworth in 1919, Coffey entered the University of Missouri, majoring in advertising in Missouri's famous School of Journalism founded by Walter Williams. During his junior and senior years there, he relates that his funds became too low

for comfort and he augmented his finances by making layouts of advertisements for local merchants. These layouts were a "picture method" of selling ideas. The deal was purely a speculative enterprise. If the advertising manager was successful in selling the ad as a result of the layout, Coffey netted ten percent. Here he applied the picture idea to his own needs.

Mr. Coffey's first position after receiving his Bachelor of Journalism degree in 1925 was with the Jahn & Ollier Engraving Company, Chicago. His work was selling photo-engraving contracts to schools and colleges. Here again he was concerned with pictures.

A year later he was offered a job as advertising and publicity manager of the Coronado Hotel, St. Louis. His father had been in the hotel business, and Jack thought he could make good. When he was interviewed by the managing director, he was asked, "What do you know about the hotel business?" His reply was, "All I know about the hotel business is how to register and go up to my room." To that his prospective employer said, "Young man, I think you will do all right in this job." There had been no such job at the Coronado; no precedents to follow. The day after he went to work, his new boss left town on an extended business trip. Three months later he had his first on-the-job conference with his boss. By that time he knew a lot more about the hotel business. One of his activities in publicizing the hotel was the collection of autographed pictures of famous people who stopped there. Queen Marie of Roumania and Charles Lindbergh are in the collection started by Coffey. The collection now includes thousands of great and near-great, forming one of



**Jock C. Coffey, Director of School Relations for Encyclopaedia Britannica Films Inc.**

the famous collections of its kind.

The late twenties were particularly memorable years for Mr. Coffey. He was married shortly after he went to work at the Coronado to Miss Dorothy Kirk of Neosho, Missouri, who had been a teacher in a government school on Maui, Territory of Hawaii. He has twin daughters, age 10, to whom he is showing the complete list of 500 Encyclopaedia Britannica Films. Many times their teacher is astounded by the remarks the twins make as a result of seeing these films on such a wide variety of subjects. He wonders about the effect this will have on their educational program. "Any educator or child psychologist's comment on this would be most welcome," Mr. Coffey remarked.

The fateful October, 1929, was still in the future. Money was abundant; prosperity hadn't disappeared around the corner. Success was that dazzling star just touching the horizon. Mr. Coffey was restless. He wanted to get into the "big time" in his chosen field, but where?

One day while scanning the advertisements in the Saturday Evening Post, he saw an ad of a

new household refrigerator, one that made its own ice; no ice man needed. Was that something! "That's it," he exclaimed.

Soon a letter was off to Delco-Light Company, which then was making and marketing Frigidaire Electric Refrigerators. General Motors had become that constellation and Frigidaire that dazzling star. A few weeks later he found himself a member of the advertising and sales promotion department.

When a sales training department was established, his interest in the use of slidefilms and motion pictures for teaching purposes was recognized. He soon handled a major portion of this work. Frigidaire was one of the early pioneers in the use of visual-instruction material for business purposes.

Practically all of Frigidaire's film production was handled by The Jam Handy Organization. Eight years after joining Frigidaire, Coffey switched to Jam Handy in 1935.

Here, he says, he did a little of almost everything in the industrial-film business excepting the technical work, including sales promotion and advertising for the company, sales contact work, and scenario writing of talking slidefilms and sound motion pictures and the development of the teaching-slidefilm distribution program to schools. The latter he pioneered in practically every state in the Union among visual-education dealers, school administrators, and teachers. He was in his element when he was showing films on the screen to teachers and students in the classroom. Mr. Coffey has been on the Board of Directors of The Jam Handy Organization since 1941.

In 1943, he took over a special post-war-sales-planning assignment for Eureka Vacuum



Cleaner Company. While this was interesting, he had deviated—it was a piece that didn't fit the picture. One day while riding to work with a friend at Eureka, he was discussing films and the fact that Encyclopaedia Britannica Inc. had taken over Erpi Classroom Films and Eastman Teaching Films. Unknown to Coffey, this friend was a part-time Encyclopaedia Britannica salesman. The salesman liked some of Coffey's ideas concerning films and books. He passed along these thoughts to officials of Encyclopaedia Britannica Inc. Upshot of it was that within a few months Coffey joined Encyclopaedia Britannica Films Inc. The pattern of his life's picture came back into focus.

Mr. Coffey's avocation or hobby is getting people jobs, a private placement service, if you please, without monetary award. Right now he has a vice-president of a large electric refrigerator manufacturing company, two advertising agency account executives, one commercial-film script-writer, an advertising manager with a food manufacturing background, a magazine-space representative, a proof-reader, an appliance-dealer-development man, and an industrial-film salesman on his list.

#### No. 40: Stephen M. Corey

Stephen Maxwell ("Max") Corey, Professor of Educational Psychology at the University of Chicago and Educational Adviser of Britannica Publications and Encyclopaedia Britannica Films, was born at Rochester, New York, July 21, 1904, the son of a clergyman. He received his B.S. degree at Eureka College, in Illinois, in 1926; his M.A. at the University of Illinois in 1927; his Ph.D. at that university in 1930. While working for his doctorate, he served dur-



Stephen M. Corey, Educational Adviser of Encyclopaedia Britannica Films and Director of University of Chicago Audio-Visual Center.

ing 1928-30 as instructor in educational psychology at the University of Illinois.

Thereafter he held the positions of Associate Professor of Psychology, DePauw University, 1930-31; Professor of Educational Psychology, University of Nebraska, 1931-36; Assistant Dean of the Graduate School and Professor of Education, University of Wisconsin, 1936-40; Superintendent, Laboratory Schools, University of Chicago, 1940-44.

His present position establishes him as one of America's leading consultants in the general development of classroom films. His work with EBF involves acting as Chairman of the Educational Advisory Committee, which meets once a month in New York City. The other members of the committee are Paul Mort of Columbia University, N. L. Engelhardt of the New York City school system, and A. J. Stoddard, Superintendent of Schools at Philadelphia.

Professor Corey is Director of the University of Chicago's Center for the Study of Audio-Visual Instructional Materials, located in the Graduate Education Building, 5835 Kimbark

Avenue in Chicago. The Center provides facilities and guidance for persons interested in undertaking research investigations of audio-visual mediums. It offers schools and individuals consultative service regarding audio-visual materials. The Center also conducts demonstrations of the use of audio-visual materials in connection with the training of teachers for elementary and secondary schools. It also enables teachers, supervisors, and administrators to make critical studies of audio-visual materials.

The Center houses a non-rental library of 600 instructional films, both silent and sound. It maintains a library of books, monographs, research reports, catalogs of audio-visual instructional materials. It includes a small projection theatre, with recording, playback, storage, and projection equipment. This audio-visual headquarters is endeavoring to establish new standards in the utilization of radio programs, transcriptions, motion pictures, film-strips, slides, flat pictures, school journeys, three-dimensional objects, and the like.

Among Professor Corey's recent articles on audio-visual education are the following:

"Teacher Evaluation of Classroom Motion Pictures," *Elementary School Journal*, February, 1945, pp. 324-327.

"Classroom Use of Motion Pictures," *School Review*, March, 1945, Vol. LIII, No. 3, pp. 127-140.

"Teaching Communication Skills Through Use of Sound Films," (with Helen Flynn) *School Review*, June, 1945, Vol. LIII, No. 6, pp. 348-352.

"What are Classroom Motion Pictures?" *Library Journal*, (with V. C. Arnsperger) June 1, 1945, Vol. LXX, No. 11, pp. 516-518.

"Audio-Visual Aids and Teacher Training Institutions," *Educational Screen*, June, 1945, Vol. XXIV, No. 6, pp. 226-227.

Professor Corey is co-author of *Remedial Reading in High School* and *Workbook in Educational Psychology*. He is contributing author of *Readings in Educational Psychology* and *General Education in the American High School*; contributor to the *Encyclopaedia of Educational Research*; contributing editor, *The Journal of Experimental Education* and *Child Life*; associate editor, *The Journal of Educational Psychology* and *The School Review*. He contributed

to the following yearbooks: 1944 National Society for the Study of Education; 1944, 1945 Department of Supervisors and Curriculum Directors; 1945 John Dewey Society; 1947 American Association of School Administrators. He is the author of numerous experimental and theoretical articles in psychological and educational journals.

At a conference on visual teaching aids last summer Professor Corey warned against movies labeled "educational," but which are covertly propagandist in nature. Pointing out that many kinds of semi-educational organizations, including

government, philanthropic, and commercial offices, purvey films that are designed to give the impression of "disinterestedness and objectivity," he urged teachers to be on the watch for distortions of fact through omission, selection, or downright fabrication. He also urged a careful distinction between entertainment films and educational films. We look forward to some of his researches in which these differences will be defined. Perhaps Professor Corey will tell us whether the new 16mm version of part of *David Copperfield*, for example, is educational or entertainment material.

## The York Film Library

Behind the York Film Library, in York, Pennsylvania, lies an unusual story of educational initiative. Here is a library carrying more than 400 prints of sound and silent 16mm films, 35mm film-strips, 2 x 2 slides, and a collection of projectors for opaque pictures, film-strips, and slides, *established by a local professional club of elementary principals through its own resources and without tax support of any kind*. A dozen years ago, scarcely a school in York used films. Today, through the enterprise of the Elementary Principals Professional Club, 17 of the 21 elementary schools at York have been equipped with 16mm sound projectors. This is a story hardly to be matched elsewhere.

The York Film Library, which now serves both the York City Schools and the York County Schools, was organized during



Jesse D. Brown, York Film Library  
Director, York, Pennsylvania

the academic year 1940-41. Now in its sixth year, the library is administered by a committee under the leadership of Jesse Brown, who serves as managing director. Four women elementary principals serve on the committee with Mr. Brown: Flor-

ence Gross, Principal of Betsy Ross School; Mary Heiges, Principal of Garfield School; Belle Anthony, Principal of Central School; and Fern E. Rumpf, who serves as treasurer. The library has been incidentally a depository for OWI, OIAA, and Cathedral films.

Born in 1902 on a farm in York County, Mr. Brown received his B. S. in Education from State Teachers College at Millersville, Pennsylvania. He began teaching in a one-room country school in York County. After three years, Mr. Brown was transferred to graded school work. For the past eighteen years, he has been an elementary principal. During the war, Mr. Brown was chairman of the York County War Finance Committee. He is president of the Audio-Visual Aids Round Table of the Pennsylvania State Education Association.



The York Film Library makes its headquarters in the Hartley Building, which, as far back as the early thirties, housed an elementary children's museum, while the schools were just beginning to use classroom films.

On October 4 and 5, 1945, the Elementary Principals Professional Club of York sponsored a notable Audio-Visual Aids Conference and Demonstration, which was conducted with the cooperation of Charles R. Crakes, Educational Consultant of the DeVry organization, assisted by Norma Barts, DeVry Visual-Aids Counselor. Miss

Barts demonstrated the utilization of the film *Robin Redbreast* for teachers of Grades 1 and 2; *Eskimo Children* for teachers of Grades 3 and 4; *Early Settlers of New England* for teachers of Grades 5 and 6; *The Airplane Changes Our World Map* for Junior High School teachers; and *Aerodynamics* for Senior High School teachers. The demonstrations were followed by question-and-answer periods. The meetings were held on the morning, afternoon, and evening of October 4 and again on the morning, afternoon, and evening of October

5, at the Noell School, the Hannah Penn Junior High School, the Mount Rose Junior High School, and the West York High School. This two-day county-wide conference included a dinner meeting at the Hotel Yorktowne, with addresses by Miss Gross, Mr. Crakes, Miss Barts, Dr. Edward Glatfelter, Principal of the William Penn Senior High School, and Harvey E. Swartz, County Superintendent of Schools. Mr. Jones was toastmaster. The dinner meeting was also the occasion of a preview of the Victory Loan film, *Objective: Security*.

## Who's Who in Radio Education

### No. 9: George Jennings

A colorful saga lies behind the career of George Jennings, Acting Director of the Radio Council of the Chicago Public Schools and FM Station WBEZ. One of America's most dynamic and enterprising administrators of public-school radio programs, he was born September 4, 1905, on a 2,000-acre wheat ranch in the Big Bend country of Washington. "The wind blew the seed wheat out of the ground as fast as it was seeded," says Jennings. "Most of this country today is used for running turkeys—huge flocks of them, with chuck wagons and men on horseback herding them much as cattle are herded."

When George was four, his family moved to Mansfield, Washington, where Jennings, *pere*, became the village druggist and undertaker. The under-

taking establishment was located in the former schoolhouse of the town. Here among the coffins George "played school" with his older sister. When George's mother found him attempting to read one of his father's college textbooks at the age of four and a half, she decided it was time for him to start school.

When it became hopelessly difficult to make a living in the Big Bend because of bad crops, George's family moved to Spokane, where his father entered the wholesale drug business. George, along with the five other Jennings children, attended the Emerson Elementary School. In 1924 George was graduated from the North Central High School. Among his recollections of Spokane is his youthful interest in science and his hope of entering a medical school. His biology teacher, Thomas A. Bon-sor, took a special interest in

George and contrived to get the janitor's cat for him to dissect. George recalls that when he was studying the embryology of the chick, somebody stole his incubating eggs and put them in the desk of another science teacher. When the drawer was closed, the eggs broke. George spent a week in Principal Kennedy's office. This, however, was as nothing compared to the 120 days George spent in the hospital with a wrenched back as a result of a scissors hold applied by his chum Ed Craney, now owner of the Z-Bar Net and other stations in Montana. In spite of his wrestling experiences, George almost failed to graduate when Principal Kennedy, two days before commencement, found that George did not have quite enough gym credits! His pleasantest recollection of North Central is the successful campaign he conducted to elect one of his

friends president of his class.

At nineteen, Jennings matriculated in the pre-medical course at the University of Idaho, but left the campus at the end of what he terms an "undistinguished six months." His chemistry professor had an assistant who prodded the students with a stick to keep them awake during lectures. George was pledged to Beta Theta Pi, but left before he was initiated. Before leaving, George put in considerable time in the soils laboratory, where he had a messy job grinding up rocks, sand, and earthworms for soil analysis. He also dissected his second cat at this time, the property of his house manager.

From the campus at Moscow, Idaho, Jennings returned to Spokane, where he resumed a job that he had held in a clinical laboratory during his senior year at North Central High School. A friend suggested driving to Seattle for a job selling *Pictorial Review* as a means of working through college. George was sent on a three-weeks' collection trip, not knowing he was to send in a daily report. The Washington State Police picked him up at Chehalis after he had been gone two weeks. As soon as the manager got George's report, however, he wired, "All is forgiven. Go back to work."

The following summer George worked in a drug store. In the fall he entered Washington State College at Pullman. There he took a job as manager of the fountain and lunch department of the college bookstore, but he spent most of his time in the monk's-cloth-draped studios of KWSC, where he made his first broadcast. About this time Jennings thought he might become a writer. He began writing lengthy, esoteric essays and poems, some of which appeared in print but without benefit of

fee. He took several correspondence courses in literature, concerning which he often argued with his instructors in the booth back of the soda fountain. The State College proved very dull for the energetic spirit of Jennings. After two years, he left Pullman and took up his residence at Portland, Oregon, where he got a job on *The Oregonian* and where he entered Reed College, majoring in literature and languages. Here he spent four years, combining newspaper work with his college course and receiving the B.A. degree in 1931. While on *The Oregonian*, Jennings worked on KGW, "just for the fun of it." Later he moved over to the now defunct *Portland News* as "night-wire" editor. He went to work usually at one o'clock in the morning and proceeded thence direct to an eight-o'clock class. Only once did he fail to arrive at the *News* office to "open the wire" as scheduled, but once was enough. The city editor's name was Lemmon. Thereafter Jennings moved over to the Oregon State Medical Society for six months as editor of the society's monthly publication and its director of public relations.

While studying at Reed College, Jennings worked occasionally as an extra or super in road-show companies coming to Portland. He also joined the college weekly as business manager. Once his literature professor got wind of a forthcoming editorial that he considered so offensive that he threatened to sue if the paragraph appeared. Rather than risk financial loss, Jennings ordered the printer to kill the offending paragraph. The student editor was wild, but Jennings won out. During the summer vacation between his junior and senior years, George

drove to Hollywood to look the place over. "It was a mutual brush-off," he says.

After graduating from Reed, George and his friend Frank Griffin, now on the staff of the Prudential Insurance Company in Newark, drove to New York in an eight-year-old Ford roadster. The trip took only two weeks each way. Despite the condition of the roads at that time, the boys never changed a tire. In other respects they were not so lucky. It was a time of deep financial depression. They failed to land jobs.

Returning to the Pacific Coast, George went on the road as a salesman for his father's drug firm. He traveled the entire length of the West Coast in an old Dodge coupe, living in tourist camps and spending long hours waiting to see physicians who were his prospects. In one office, picking up a copy of *Theatre Arts*, he saw an advertisement of Barclay Leathem's new graduate school in dramatic arts at Western Reserve University. He wrote Mr. Leathem and was promptly accepted as a student. Arriving in Cleveland after a cross-country bus trip, George immediately went to work at the University Theatre as assistant to Gerard Gentile, set designer and scene builder. To support himself in those depression days, George also served on the janitorial staff. His assignment during his year at Western Reserve was to sweep out the common room of one of the girls' dormitories. He did this work after curtain time at the Eldred or the Cleveland Playhouse, finishing usually about seven in the morning.

After receiving his M.A. degree in theatre arts in 1934, Jennings found that the financial depression was so bad that there were no theatre jobs to be had,



and few teaching jobs. He returned to the West Coast and got a job stevedoring on an old river-boat, *The Northwestern*, a stern-wheeler that ran to a paper mill at Salem, about fifty miles up the Willamette River from Portland. "It was a good job," says Jennings, "with five meals a day if we were loading or unloading. After two or three weeks, the manager put me on the Salem dock. Eventually I became a biller and dispatcher in the Portland office."

In 1936 an opening developed at Station KOAC, owned and operated by the Oregon State Board of Higher Education at Corvallis. Luke Roberts, the station manager, was going east for further study. James Morris was assuming the management temporarily, and Jennings was assigned to take over Morris's work as staff writer and announcer. He continued in this position for eight months, until Luke returned. Meanwhile he had been corresponding with educational stations that were developing. Fortunately he landed at the University of Illinois station, WILL, where Joseph Wright and Frank Schooley were (and still are) in charge. At Station WILL, Jennings had an opportunity to do what all educational station staff people have to do—a little bit of everything. He wrote programs, announced, produced, directed the Freshman Radio Group (a talent nucleus), and acquainted the journalism students with some of the mysteries of radio writing.

The academic year 1936-37, which Jennings spent at the University of Illinois, proved a notable one for him. The General Education Board of the Rockefeller Foundation arranged a fellowship, giving him six months' training in radio

with Franklin Dunham and others at the headquarters of the National Broadcasting Company in New York. "This," says Jennings, "was a most profitable experience, not only in the actual writing and production of radio programs, but in the contacts I made. Many of the friends in network broadcasting I have today are those who befriended me when I was a rookie at NBC in New York. The stimulating associations with both the network people and the staff of the General Education Board, particularly John Marshall, have proved invaluable ever since."

At the termination of this New York fellowship, the General Education Board sent Jennings to San Francisco. Here he spent some time in the offices and studios of NBC. Thence he went to Seattle as director of radio and public relations for the Cornish School, ultimately becoming program director of the Tacoma-Seattle station, KVI.

In the summer of 1938 Jennings came to Chicago, primarily to write one series of programs for the Radio Council, of which Harold W. Kent was director. Jennings has been in Chicago ever since. He was made Continuity Editor, Director of the Central Radio High-School Workshop, and Program Director. When Kent was given leave to go into military service, Jennings was made Acting Director. A great deal has happened in educational radio circles since 1938. These years have seen the organization of the School Broadcast Conference, the organization of the Association for Education by Radio, the establishment of Station WBEZ, the growth of the Radio Council from a small outfit with a single desk in the Chicago Board of Education Library to the outstanding production group of its

kind in the country.

"We are constantly increasing our service to the schools," says Jennings, "and to the general FM audience. We are now developing late afternoon and evening hours for home listening. The Radio Council and Television Station WBKB have been doing experimental video broadcasts. Regularly scheduled television programs for use in experimental classrooms are now being planned."

Jennings has found time for the writing of many professional articles; for teaching classes at Lewis Institute, Mundelein College, and Rosary College; and for participation in conferences and summer institutes. Last summer Jennings taught at the institute arranged by the University of Kansas City and Station KMBC, and at the Dramatic Workshop of Louisiana State University at Baton Rouge. He attended the FM institutes conducted by the University of Wisconsin and by Ohio State University.

Jennings has also found time meanwhile for free-lancing a number of series of an educational nature, for the Illinois State Historical Society and the Illinois State Board of Health, as well as the writing and presentation of two series and a number of special broadcasts on WBEZ and other Chicago stations. He is also completing a workshop manual for high-school radio students and a *Notebook for Radio Educators*. He has in preparation two supplementary geographical readers.

In spite of his extraordinary present activity, Jennings is devoted to his daughters Barbara, aged ten, and Baby Gregory, aged one, not to mention "Java," the cat. "Trilby," a dachshund, became too much of a problem

in the city, but there is still "Shadrach," a 75-pound English bulldog on the little ranch in Oregon where the Jennings family spends each summer and which George manages to visit for a week or two each year.

The Jennings library includes

a notable collection of Western Americana; a collection of maps, particularly a set of U. S. railway maps which were in the office of the President of the Illinois Central Railway for almost forty years; and a collection of recorded music, with emphasis

on Bach and Beethoven—"the greatest musical purist and the greatest musical romanticist."

Such is the unusual saga of George Jennings, a popular figure among his friends and head of a household which is very much a home.

## THE SCREEN WRITER

### *Readings in Photoplay Appreciation*

John Aitken, who has written and produced films both in England and America, and who is the author of a book on film technique as well as numerous magazine articles, says in the August, 1945, issue of *The Screen Writer*, official organ of the Screen Writers' Guild:

#### A Question of Rank

"To understand the power of J. Arthur Rank, one must begin with addition and multiplication tables. Consider for a moment the simple arithmetic of an empire that includes:

"Half the total number of British shooting stages under financial control and 56 percent of the total floor space; 620 theatres (out of 2,000 first-run houses) with a seating capacity of three-quarters of a million, and a weekly audience almost

one-third of Britain's total; children's movie clubs with a membership of 300,000; an equipment firm building 90 percent of the domestic output of projectors; a finance corporation with 5 million dollars paid-up capital to support production; 24 British production companies; a 25 percent interest in America's Universal Pictures; a 50 percent interest in Canada's lengthening chain of Odeon theatres; and grandiose distribution plans for South America, India, the Middle East and Soviet Russia."

Lester Koenig, who was attached to the First Motion Picture Unit, AAF, from the time he left the ranks of Hollywood writers in 1942 until the end of the war, wrote the script of the famous documentary, *The Memphis Belle*, which was directed by William Wyler, head of Koenig's outfit. Mr. Koenig writes in the August issue of *The Screen Writer*:

#### Back from the Wars

"There is a notion held by some Hollywood people, who are concerned with the future of the American film, that the writer-veterans will have a strong influence on post-war pictures. It

is expected that more realism, an honest approach to current life and its problems, a new maturity and understanding, a world's-eye view of things, will come to the industry in one startling gust, like a breath of fresh air in *Cairo*. It is difficult to say whether this great expectation of their influence on post-war films will be fulfilled. There are no statistics; no graphs or charts of our screenwriters' development during the war. But it is true that for a number of writers the war has offered an opportunity to make pictures in a way they are rarely made in Hollywood."

Ronald MacDougall, who established his reputation in radio before becoming a screen writer, and who is therefore equipped with an expert knowledge of sound as an intrinsic part of drama, says in an article on *Sound—and Fury* in the September, 1945, issue of *The Screen Writer*:

"The motion picture industry for many years has been trying to remove the one dimension of the screen. By lighting, with lenses of inexplicable complexity, through movement, camera angles, and a variety of other

*The Screen Writer* is the official publication of the Screen Writers' Guild, Inc., 1655 North Cherokee Avenue, Hollywood 28, California. It is published monthly at 25c a copy. The subscription rate is \$2.50 a year for 12 issues. Teachers and students of literature, composition, speech, and drama, as well as members of photoplay clubs, who find these excerpts of interest will do well to read the complete issues of this aggressive new magazine.



techniques, the flatness of the screen has largely been overcome. Visually, a motion picture is usually extremely pleasant to behold, and the actors, if not 'round', are at least palatably curved.

"Theoretically, this should be true of motion pictures in an auditory sense. It is not, however, although motion pictures are favored with the highest fidelity recording and reproduction facilities in existence. Close your eyes at the next movie you go to see, and merely listen. If you consider your ears the gateway to your soul, or merely take pleasure in such simple sounds as bird noises, you will be shocked by the stale and unprofitable flow of noises from the screen. Within the eustachian tubes of the movie-goer the screen is as flat as ever.

"The reasons for this are manifold; many of them stemming from the production techniques of silent days, some of them being the fault of the producer to whom sound is unimportant and music a mystery, and still others being lack of interest or knowledge on the part of the director. Most of all, however, the fault lies with the writers of screenplays. It is rare indeed that a screenplay writer cues in sound as a dramatic effect, and almost never does the average writer make use of the great dramatic potentialities of music by supplying proper and rhythmic cues.

"For more protracted study in the uses of sound as a dramatic device, read the many radio plays of Corwin, Oboler, and others. For concrete illustration of what an important part written sound-patterns can play in motion pictures, see any of Val Lewton's so-called horror films, and recall such memorable mo-

ments as occurred in Hitchcock's *Thirty-Nine Steps*, where the charwoman discovers a dead body and lets out a shriek that cross-fades to the whistle of a train in motion. That transition didn't just happen. It was written."

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Robert R. Presnell, author, playwright, producer, and screen writer, has done notable work in making films for the Signal Corps. His duties as a Lieutenant Colonel took him to battle fronts all over the world. Discussing *The Great Parenthesis* in the September, 1945, issue of *The Screen Writer*, he says:

"The army used Hollywood credits as a yardstick. Have any story editors or producers considered army credits? Of course not. Because the army works anonymously. There are no press agents or screen credits to say, 'This man wrote a film that trained five million men to use weapons in half the estimated time. That one wrote a film that made the landing in Normandy possible. Joe Doakes saved countless lives by his dramatization of malaria prevention. Another trained pilots for the B-29's.'

"A story editor of one of the major studios epitomized the studios' attitude the other day. He was talking to a few returning servicemen, writers all.

"'You fellows have been away quite a while,' he said. Then he snapped his fingers a few times. 'You'll have to bring yourselves up to date . . . get back on the ball.'

"It took a few minutes to show the story editor that the shoe was on the other foot. Those writers were decidedly on the ball. But it still did not correct a studio attitude. So let's be done with sentimental mouth-

ings about returning servicemen. Let these men go back to work, wherever and whenever they can. And let them, with quiet dignity, stand toe to toe with any producer or story editor, and slug it out to the best of their ability.

"O. Henry wrote a story once, about a man who had returned each night to the same wife, cooking dinner in the same apartment with the same smell of onions in the hall, for twenty years. One night, on his way home, he detoured into a saloon and had a few drinks. He woke up on board a ship. During the next few years he was shipwrecked, became a general in a revolution, rode a white horse at the head of an army, fought a dozen battles, won and lost a fortune. At last, he was able to get back home. It was evening. As he entered the hall of his apartment house, there was the distinct smell of onions again. Thus, he knew that nothing was changed.

"Perhaps I am wrong, but it seemed to me the other evening as I stood at the corner of Hollywood and Vine, that there was a very faint odor of onions on the breeze that blew in from the sea."

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Robert Shaw, who has been on the editorial staffs of Hearst and other newspapers, discusses *Hearstian Criteria for Movie Critics* in the September, 1945, issue of *The Screen Writer*:

"The average American newspaper's approach to the motion picture review is both commercial and snobbish. Film reviews are considered in large measure mere editorial gratuities to advertisers. Almost incidentally they are considered as concessions to a newspaper-reading public whose intelligence level is

regarded with persistent cynicism by editors and publishers. Movies are the greatest mass entertainment medium. Since the human mass is inherently rather stupid, in the opinion of most newspaper entrepreneurs, there is not much sense in trying to be intelligent about the favorite mass diversion.

"When you get your first assignment to review a movie for a Hearst newspaper, for instance, you are probably not a regular member of the theatre-page staff. You are more likely a copy boy, or a cub reporter, or a space writer for the sports department. The tired drama editor, who may be also the aviation editor and the home-garden editor, has given you a pass to the Elite Theatre, and said: 'Take your girl to the show tonight, kid—and say, write a couple of sticks about it for the page tomorrow, will you?'"

James Wong Howe, one of the finest cameramen in Hollywood, takes issue with Stephen Longstreet's assertion that Hollywood places too much emphasis on technical values in production, such as camera work, and not enough on intrinsic values, which are inherent in the writing. In a brilliant and restrained article entitled *The Cameraman Talks Back*, in the October, 1945, issue of *The Screen Writer*, Mr. Howe says:

"The trouble with many critics and ex-critics is that for all their skillful talk they don't understand the techniques of motion pictures. They still criticize movies from the viewpoint of the stage. This results in any number of false appraisals, but the one with which I am concerned here is that this approach leaves out the cameraman entirely. For the stage, there is the audience

eye. For movies, with their wider scope and moving ability, there is the camera eye. If these two were one and the same kind of production, the cameraman's part would merely be to set his camera up in front of the action as a static recorder, press a button and go fishing. Let the lights and shadows fall as they will, or better still, paint them on some old sets. The director, the actors, the writer, the producer, the bank, and the audience and critic, would object to this, but there you have the recipe for making movies with a dumb, or inanimate, cameraman.

"The cameraman confers with the director on: (a) composition of shots for action, since some scenes require definite composition for their best dramatic effect, while others require the utmost fluidity, or freedom from any strict definition or stylization; (b) atmosphere; (c) the dramatic mood of the story, which they plan together from beginning to end; (d) the action of the piece. Because of the mechanics of the camera and the optical illusion of lenses, the cameraman may often suggest changes of action which will better attain the effect desired by the director. Many times, a director is confronted with specific problems of accomplishing action. The cameraman may propose a use of the camera unknown to the director, which will achieve the same realism.

"Here is an example: an actor who was required in the story to slap a woman brutally, refused to do this through the many takes the director would likely make. The woman, furthermore, could not have endured it, her face having already swollen after the first action. The scene was a very important

one. Omission was not possible, since playing it down destroyed the dramatic effect the director wanted. By use of the camera, I was able to show how this action could be made to appear on the screen in all its reality, without the actuality of blows. These things may amount to no more than ingenuity and a technical trick, but they carry over into the dramatic quality of a scene. There are many studio workers behind the scenes whose contributions towards the excellence of a motion picture never receive credit because outsiders have no way of discovering where one leaves off and another begins."

James Hilton, a past vice-president of the Screen Writers' Guild, in a notable article entitled *A Novelist Looks at the Screen*, in the November, 1945, issue of *The Screen Writer*, says:

"The potential of contact between films and books has hardly yet been figured out, though there are signs already in the publishing world that something revolutionary is on foot. These signs include the vast sale of cheap editions which is springing up all over the country, paralleling film-releases whenever possible; and especially the innovation of selling modern unabridged and good-quality books for twenty-five cents in markets and drug stores.

"One more point that concerns Hollywood and the writer jointly: the postwar world requires more, better, broader, and more constant education, and one of the quiet events of the war, not perhaps fully realized by those whom it most concerned, was the development of technique in teaching by film. I said just now that the



centuries-old bottleneck of the printed word has been broken, but that does not mean that the bottlers are going out of business. On the contrary, the liaison between Hollywood and the book world has put the latter on its toes, and I would not be surprised if certain publishers were to enter the educational film business, the more so if Holly-

wood tends to leave it alone.

"In such an event, a vast new development of the motion picture would be centered in the east while to Hollywood would be left the gilt, the girls, the glamor, and the goofiness. But are the four G's going to be enough in a postwar world dedicated to the Four Freedoms? I personally think not. Such a

separation of functions would be as bad for Hollywood's soul as it might be ultimately for its pocket. Perhaps writers can do something to convince Hollywood of this. At any rate, it is on them that responsibility will largely devolve for selling the new world to Hollywood as strenuously as Hollywood to the new world."

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## Cooperation Between Broadcasters and Educational FM Stations

A. D. Willard, Jr., executive vice-president of the National Association of Broadcasters, said at the School Broadcast Conference in Chicago, October 23, 1945:

"By cooperative arrangements with commercial broadcasters it will be possible for selected programs, both commercial and sustaining, to be re-broadcast to schools through their FM stations. In other words, instead of compiling a list of recommended programs for school listening, the FM station staff will actually *collect them from the air* and channel them into school FM receivers. In order that none will be missed, and to be certain that they reach a school audience at the right time, the school station will make off-the-air recordings for broadcast later.

"There is still another way in which a commercial station can continue to render valuable service to an educational institution, even though it has its own FM station. Programming most of the day for classroom audiences, no matter how well it is done, will not attract and hold

a general audience such as that which listens, day after day, to the more varied offerings of a commercial station. Consequently, when a school wishes to tell its story to the general public—in other words, do a public relations job in its community—the ready-made audience of the commercial station is the one it will want. Such programs generally should be broadcast over the commercial station to do the best job, and the commercial broadcaster will continue to devote time, money, and talent to the needs of educational institutions which he supports as a loyal citizen.

"If doubt still remains that commercial broadcasters will continue their programming activities on behalf of education, once the schools have stations of their own, let me give you the most conclusive reason of all, which has not yet been advanced by anyone to my knowledge. The obligation of a commercial licensee, under the Communications Act, is to operate "in the public interest, convenience and necessity." An important justification

for the renewal of this license is the showing which the licensee makes in the field of educational programming. There can be no well-rounded station operation without it."

---

### Defining the Local Educational Radio Problem

Tracy F. Tyler, of the University of Minnesota, editor of the *AER Journal*, in an article in the December, 1945, issue of the *Journal*, entitled "Radio Writing Needs Recognition," says:

"The dearth of trained, practicing radio writers is the greatest bottleneck in most communities. No matter how many embryo writers are trained in the colleges and universities, there is little if any commercial demand for their product even in some of the larger cities. The Twin Cities of Minneapolis and St. Paul, for example, offer no outlet (for pay) for dramatic writing. The same situation exists throughout the entire nation.

"The only locally-produced, dramatic programs are those broadcast on behalf of educa-

tional, civic, and cultural groups. Sometimes the stations may use, in such productions, the services of staff announcers or actors, but never, so far as this author is aware, do the stations make any cash payment for the script. What incentive, as a consequence, is there for a potential writer to perfect his talent? And if he does, why should he stay at home? Who is to feed him if he writes scripts gratis? His only hope of gaining experience and recognition and getting paid for it is to go to New York or Hollywood."

### Using Radio and Photoplay Experiences in an Elementary School

The year 1945-1946 has much to offer our elementary school in radio and motion pictures.

We started with an approach to literature via the films that our children had seen. Among those discussed in our literature class were *Tom Sawyer*, *Pinocchio*, *Snow White and the Seven Dwarfs*, *Captain Eddie*, *Dr. Wassell*, *The Wizard of Oz*, *David Copperfield*, *The Call of the Wild*, *Bambi*, *Lassie*, *Laddie*, *Flicka*, *Thunderhead*, *The Keys of the Kingdom*, and *National Velvet*.

We read some of these, read others of similar theme, wrote outlines, reviews, and character sketches. We discussed ways of choosing good films. In Art we have painted some charming scenes or characters.

The music year in radio includes some periods of listening for us. Sometimes we discuss composers, artists, or compositions that have been or will be featured on the radio.

Columbia Broadcasting System features the Biggs Organ Recital, New York Symphony, Salt Lake Tabernacle Choir,

Stradivari Orchestra, Great Moments in Music, Invitation to Music, Music of Andre Kostelanetz, and Eileen Farrell. CBS has the important American School of the Air.

NBC has "The Story of Music" on the University of the Air. Other valuable programs are NBC Symphony, Firestone Hour, Carnation Hour, Bell Telephone Hour, Metropolitan Auditions, and Metropolitan Opera.

We have records, pictures, sheet music, and stories to assist us in learning more about American Folk Music or Classical Music.

Some of our helpful books on radio for children are *Children and Radio Programs*, by Azriel L. Eisenberg, 1936; *Radio and Reading*, Josette Frank (*What Books for Children?*), 1941; *All Children Listen*, Dorothy Gordon, 1942.

—MARY W. DINGLE  
DUMONT, COLORADO

### New Catalog of Films For Schools

Ideal Pictures Corporation, 28 East 8th St., Chicago 5, has issued a new 100-page catalog of films for the classroom. Filmstrips and 2 x 2 slides are also listed.

### Byron Price Joins Film Industry

Byron Price, formerly head of the Associated Press editorial staff and America's war-time news censor, has been placed in charge of West Coast activities of the Johnston-Hays organization. One of his aims is the "extension of the use of motion pictures in education and training," with a view to achieving the "full dramatic and cultural realization of the screen." Surely Mr. Price has the best wishes of America's 800,000 teachers.

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## A GUIDE TO THE DISCUSSION OF THE BELLS OF ST. MARY'S

BY WILLIAM LEWIN

**THE BELLS OF ST. MARY'S.** Comedy drama with music and songs. Produced and directed by Lea McCarey. RKO Radio Pictures. Highly recommended for students and teachers, as well as parents.

Father O'Malley arrives at St. Mary's to take up his appointment as parish priest. His carefree approach to problems at first disconcerts the nuns headed by Sister Superior Benedict and her aide, Sister Michael, but they gradually get used to it. Father O'Malley finds the school in a bad state of repair and with no money.

Next door, a big office building is being erected by the wealthy and excitable Horace Bogardus, who wants the school property for a parking lot. Father O'Malley learns from Sister Benedict that she and the nuns pray night and day that Bogardus may give them the building for a new school, and the priest thinks it is putting a heavy strain on the power of prayer.

Another problem crops up when Father O'Malley enrolls Patsy Gallagher, a 14-year-old girl whose mother has been deserted by her husband, Joe. Father O'Malley helps Patsy with an essay, and finishes off his talk with a song, *Aren't You Glad You're You?*

While O'Malley is rehearsing the choir in *Adeste Fidelis*, Sister Benedict enters and invites him to a rehearsal of the kindergarten children's Nativity Play, conceived and put on entirely by the children. The Christmas music floating into Bogardus's office is beginning to get him down, especially when

Father O'Malley sings *O Sanctissima* in his office while Bogardus is trying to get the Father to surrender the school property.

O'Malley traces Joe Gallagher, and to seal the reconciliation which ensues, sings a favorite old song of the Gallaghers, *In the Land of Beginning Again*. Patsy takes her graduation dress to show to her mother, and sees her in Joe's arms saying goodbye. Not knowing Joe is her father, she leaves, miserable. She deliberately flunks her examination. Sister Benedict, in spite of Father O'Malley's pleading, won't pass her.

Father O'Malley impresses Dr. McKay, Bogardus's physician, with the idea that if a man does enough good in the world, it strengthens his heart. Having sown that seed, the priest awaits developments. These are not long in coming. Bogardus goes around feverishly doing good. He even goes to church, where he is discovered by Sister Benedict. He tells her he is giving his wonderful new building to St. Mary's.

But this is followed by bad news. Sister Benedict's health fails. Dr. McKay tells Father O'Malley that it is a serious ailment in its early stages, but that complete rest will clear it up. However, she busies herself moving into the new building, and O'Malley comes upon her singing a Swedish folksong to the nuns. He is prevailed upon to sing the school song, *The Bells of St. Mary's*. Then he tells her he has arranged to have her transferred. She is grief-strick-

en, thinking that their differences of opinion have prompted him to take such a step.

Sister Benedict meanwhile finds out the real reason for Patsy's flunking, and lets the girl graduate. Patsy goes home happily with her parents.

Just as Sister Benedict is leaving, Father O'Malley tells her the truth. She leaves St. Mary's knowing that one day she will be returning to her beloved school.

### The Director

Leo McCarey, who won the Academy Award for his direction of *Going My Way* last year, purveys the same type of film fare this year in *The Bells of St. Mary's*. Bing Crosby again plays the same type of parish priest. He re-lives the same, intimate comedy-drama of parochial life. Director McCarey tells his tale in the same leisurely way, lingering over richly human episodes with the same loving care. He handles his religious theme with the same simplicity, combining again a rare sense of showmanship with the dignity appropriate to the church.

McCarey creates again the impression that he has something sincere to say in the picture. As before, he is genuinely interested in his characters. When they believe in the efficacy of prayer as a solution of economic problems, he believes along with them. After all, what multi-millionaire would not respond to an appeal for sweet charity's sake if charming Ingrid Bergman is the petitioner? Neighbor Bogardus gives, not till it hurts, but





Above—Father O'Malley does not take the fighting among the boys too seriously, but Sister Superior Benedict disapproves.  
Below—Director Leo McCarey is calm and cheerful during a rehearsal of the children's Christmas play.



till it feels good! With one foot in the grave, Bogardus takes a new lease on life and at the same time buys a ticket to heaven, as it were, through his new-born, inspired generosity. This is true to the Christmas spirit. It is in the tradition of Dickens's *A Christmas Carol*.

Much of the charm of Leo McCarey's work as a director lies in his ability to do old things in new ways. Thus in *The Bells of St. Mary's* he has recaptured the mood and atmosphere of *Going My Way*. All our successful playwrights from Shakespeare to Walt Disney have done this; therein lies the genius of their showmanship.

McCarey was born in California in 1898 and attended the University of Southern California. He entered the picture business at the age of twenty. He early showed his imagination as a director of Laurel-Hardy and Charlie Chase comedies in the days of the silent films. He has made such notable films as *Rugles of Red Gap*, *Duck Soup*, *Make Way for Tomorrow*, *The Awful Truth* (which won him the 1937 Academy Award), and *Love Affair*. Today he ranks as one of the best directors in the business.

#### Type of Story

Is *The Bells of St. Mary's* mainly a story of decision or of achievement? If you have seen *Going My Way*, tell in what respects the stories are similar. Does wish-fulfillment play a part in both films? What elements did you like in each? What elements, if any, did you dislike?

#### Character Study

Which characters did you like the best? What qualities did you admire in them? Did you dislike any character? Are the characters all true to life? Why did

Patsy deliberately flunk her final examination? Why did Mr. Bogardus give his new building to the school? How does motivation reveal character? Can you mention any interesting bits of cinematic "business" which serve to show changes in character or attitude; such, for example, as when a dog is used to show how Mr. Bogardus's character has changed for the better? How does Director McCarey use a cat to secure a humorous effect? Do animals make good movie actors? Why or why not?

#### Photography

Are the costumes of the sisters photographically effective? How do the costumes enable the cameraman to secure pleasing contrasts of light and dark? In a comedy, most scenes are brightly lighted. Were there any shadowy scenes in *The Bells of St. Mary's*? Show how lighting contributes to the atmosphere of a scene. Were the faces of the nuns usually well lighted? Do you suppose that the light reflected from the white collars of the nuns into their faces made the cameraman's job easier or harder? Is a well-lighted face more likable than one with strong shadows? Why? What is the effect of casting shadows over a face? Can you mention any examples of striking camera effects in this film? For example, when Mr. Bogardus speaks of needing the site of the old playground for a parking place, we see the school-house *dissolve* into a parking place filled with cars. Can you mention another example of the use of the *dissolve* in a photoplay? What is gained by this device? Mention a striking close-up in this film.

#### Children as Actors

Did you enjoy the Christmas play within the play? What

makes the Christmas play so appealing to an audience? Is it creative? Imaginative? How? Was the child who played Jesus appealingly natural to you? Would you say that small children are usually more imaginative than adults? Can you give any examples from your own experience or observation? Do children make good actors? Are they more natural, or less natural, than adults? What audience reaction usually results when a close-up of a baby is shown on the screen? Would you say that Director McCarey was notably successful in handling the children in *The Bells of St. Mary's*? How, do you suppose, did he secure humorously touching effects in his direction of children?

#### Striking Bits of Dialog

1. Sister Benedict, discussing the possibility of an answer to her prayer, says: "O thou of little faith! We have reason to know that more things are wrought by prayer than this world dreams of. Therefore let thy voice rise like a fountain day and night."

*In dramatic story-construction, is the answer to prayer dramatically effective? Mention an example from another movie. Do you personally believe in the efficacy of prayer? Why or why not?*

2. Discussing her educational standards with Father O'Malley, Sister Benedict asks: "Do you believe in just passing everybody, father?" Father O'Malley replies: "Maybe—maybe I do." Sister B.: "I can't believe you mean it." Father: "Well, it's easier for some children to make the grade than for others. They don't have to study. But I've known some who got the best marks in school and never made much of a mark afterwards. I knew a fellow once—Elmer



Hathaway, who went to school with me. Elmer was a dreamer. Sometimes he'd even forget the day it was and come to school on Saturday. The kids used to make fun of him. But he was good with his hands. He built a sailboat and for a time he disappeared. Finally they let him graduate from school, out of pity. Today he is head of the great Hathaway Shipyards. Some of the ones who used to get 99 and 100 are out of a job. . . . By the way, what is passing, anyhow?" Sister B.: "Seventy-five, you know." Father: "Yes, I know. But who started it?" Sister B.: "Why, our school is based on it. Every school is. If we don't have standards—" Father: "Are we here to give the children a helping hand or to measure their brains with a yardstick? Why do they have to have 75 to pass?" Sister B.: "You would put the standard at 65, father?" Father: "Why not?" Sister B.: "Then why not 55? Why any grades at all? Why don't we close the school and let them run wild?" Father: "Maybe. That would be better than breaking their hearts." Sister B.: "That's unfair. My heart aches for Patsy—but I must uphold our standards. If you order me to pass her, I shall do so, but her marks will be the same."

*Do you agree with Sister Benedict's point of view or Father O'Malley's?*

3. Did you enjoy Luther's composition on *The Five Senses*? Did you approve his likes and dislikes? What did Sister Benedict mean when she said that Luther's paper was written with *honesty and imagination*? Did you enjoy Patricia's paper on the same subject? What "sixth sense" did she mention?

4. Sister B.: "If Eddie continues to pick fights, we may have to send him to another

school." Father: "But aren't we supposed to be educators? Instead of sending him away, let's try to correct him . . . Naturally I like to see a lad who can take care of himself. On the outside, it is a man's world." Sister B.: (*Referring to the mess the world is in*): "How are they doing, Father?" Father: "Well, they're not doing so well. Sometimes a man has to fight his way through." Sister B.: "Wouldn't it be better to *think* your way through?"

After this dialog, Sister Benedict has a remarkable change of heart. When Eddie tells her that turning the other cheek resulted only in his being beaten up, she decides to study the manly art of self-defense and to teach the boy a few things about it. She buys Gene Tunney's manual on boxing. Soon she is able to give the boy some pointers: "Now the four most valuable punches are the straight left, the right cross, the left hook, and the right uppercut." She teaches him footwork. She explains how one must protect one's chin. She adds: "Keep your mouth closed. The man devoted

two whole pages to that, and all he meant was that if you don't, you'll be sorry. Keep your mouth closed tight." The conclusion of the attempt to teach Eddie how to use his fists is an ironical payoff—she gets hoist with her own petard—struck on the chin by her pupil, who apparently has learned how to deliver the uppercut. The result of this extraordinary sequence, beautifully played by Ingrid Bergman, is that Eddie beats the bully of the school at the next encounter.

*Do you agree with Sister Benedict in her decision to substitute self-defense for self-sacrifice?*

#### Use of Irony for Humorous Effect

Mr. Bogardus, at considerable expense and after some embarrassment, replaces a broken window in his office with a new pane of glass, only to break the glass again when he closes the window. This is called *dramatic irony*. How does it differ from *verbal irony*? Can you mention another example of dramatic irony for humorous effect in *The Bells of St. Mary's* or another film?

### Educational Film Guide

In last month's article on *16mm Exchange Practices*, by B. A. Aughinbaugh, which included a list of sources of catalogs of educational films, we inadvertently omitted the address of H. W. Wilson Co., publishers of *Educational Film Guide* and of other catalogs of current materials, including the famous *Reader's Guide to Periodical Literature*. The address is 950 University Avenue, New York 52, N. Y. The *Wilson Educational Film Guide* is an indispensable cumulative catalog for audio-visual educators.

### Princeton Film Center

Gordon Knox, Executive Director of The Princeton Film Center, Princeton, New Jersey, has just announced a program for expansion of the Film Center's motion-picture production and distribution facilities. Commenting on the program, Knox said:

"We are now opening a New York office at 625 Madison Avenue. The new accommodations will be occupied only until the larger quarters called for in our plans become available. Hollywood facilities will also be opened the early part of next year, and later in 1946 we plan further extensions of our operations to Chicago, Dallas, and Atlanta."





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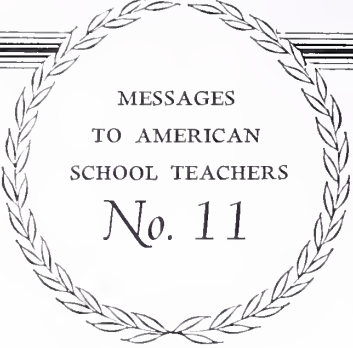
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MESSAGES  
TO AMERICAN  
SCHOOL TEACHERS

No. 11

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# FILM & RADIO GUIDE

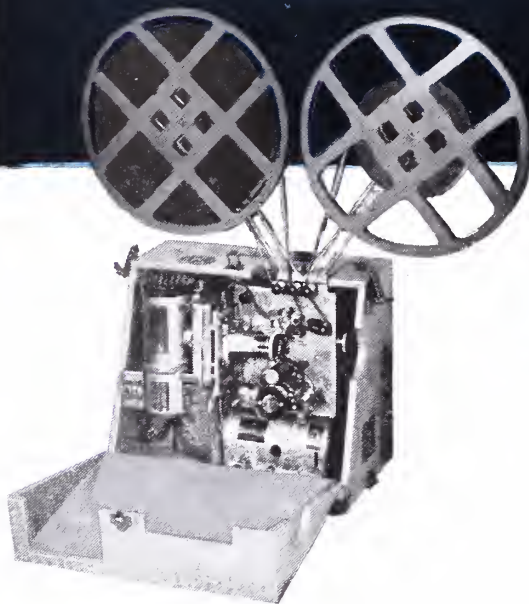
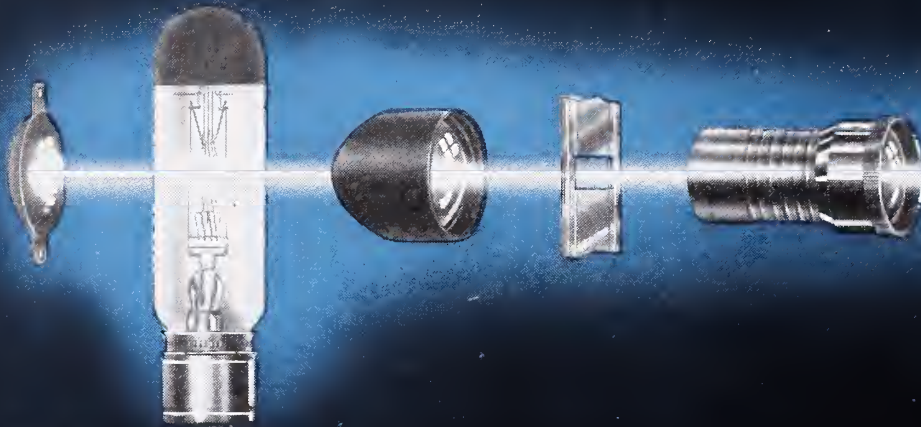
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# FILM AND RADIO GUIDE

EDUCATIONAL & RECREATIONAL GUIDES, Inc.

172 RENNER AVENUE, NEWARK, NEW JERSEY

VOLUME XII, NUMBER 4

JANUARY, 1946

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# FILM AND RADIO GUIDE

WILLIAM LEWIN, EDITOR

January, 1946

Volume XII, No. 4

## 16MM EXCHANGE PRACTICES

BY B. A. AUGHINBAUGH

Director, Slide & Film Exchange, State Department of Education, Columbus, Ohio

### No. 19: Free Films

We thought we had disposed of this subject so far as this page was concerned, but from evidence coming our way it seems that the hydra has some heads remaining, at which we can not resist making a thrust. We note that a newcomer to this field has taken up this subject of "free" films and tells us there are two kinds of "free" films, namely those that are "recreational" and those which deserve to be classed as "text films." Does not this rather naive classification apply also to pictures which are not "free"?

Apparently we have been laboring under the erroneous impression that "free" films were those which did not cause the borrower financial outlay, with much emphasis on the word "financial." But it seems we were born a doubting Thomas, who believes one does not obtain something for nothing. To us such "deals" void all natural laws and the Bard might well have altered his famous statement to read: "He who steals my purse steals trash, but he who steals my unsuspecting and confiding mind steals that which no one can return." For a teacher to permit the theft of the unsuspecting and confiding minds of school children under his charge, for a tax-supported educational institution to tolerate



B. A. Aughinbaugh

his doing this, or for a state institution not only to tolerate but actually to advocate such procedure through its publications is to go beyond the limitations of moral law. We inherently love children too much to sell them out directly or indirectly to commercial interests, and we charge that any publicly-owned film exchange which accepts for distribution, or any school which uses, a sponsored film whose direct or hidden purpose is to promote a privately-owned commodity, or a private business, is guilty of moral corruption and should be branded as guilty of malfeasance, misfeasance, and nonfeasance.

We further outlaw under our classification all films that are released by the public-relations

department of any business concern, since such departments exist solely for the warping of public opinion to their private viewpoint. While this may be condoned in the commercial battle for public adult-attention which applies the "adult discount" to exaggerated claims, it can in no way be condoned in public schools, where every child has a right to believe that what is taught him there is free from selfish aims. *The school pupil must be guaranteed that not one but all sides of any proposition will be given him.* This guarantee is the safeguard which will assure him that what is taught him in school is at least an honest attempt at accuracy and is not the exploitation of a private wolf masquerading as a public sheep. How many children are being taught today, in public schools, through certain promotional films, that "coil" springs are the only proper type of springs for automobiles; that the construction of a telephone is so intricate and that its maintenance is so costly that it would be contrary to the laws of both God and man for a city council to demand a lowering of utility rates; that the great Mogul Oil Company makes gasoline better than any other company; that the Greater Mogul Sulphur Company has the only genuine sulphur, a brand so good that it is employed even in the fires of

hell; that Hersay says her chocolate will out-bake the Otherher's chocolate two to one; that if you eat raisins you will go straight to heaven when you die; but why die when you can follow the advice of Meetthepolicician Insurance Company and live to help it profit by your policy?

Some of these promotional motion pictures, which are made to train the young mind how to shoot (for, not at, the producer), have their propaganda so cleverly masked that it is only by careful analysis, and long experience in watching their wily ways, that one can detect the "sleepers." But as sure as the sun arose this morning, the "sleepers" are there, and the more carefully they are hidden the more poisonous and dangerous they are.

And to you, Mr. Promoter, who cunningly advise newcomers to this field, even those who have reached high places, that it was only because of these

"free (?) " (what - price - freedom!) pictures that schools were able to purchase projectors, and through these purchases encourage the production of regular, educational films, we say: *if ever there was a Simon-pure sausage - argument (baloney), this is it.* As one who has been active in this field for thirty years, let me say that *nothing has held back, nor is anything now holding back, the production and sale of legitimate, educational motion pictures more than the best (and I emphasize "best") of these promotional films, because the better they are the more their competition hinders the sale and distribution of bona-fide educational pictures!*

And to you teachers, supervisors, and anyone else who condones their use, let me say that to be honest in your philosophy, you should at least charge these advertisers for their graft (and it is a graft) instead of allowing them to enter your classroom in their free, unfettered way.

The "hardhearted" theater man is better than you are, for he took these ads from his screen years ago on the ground that his patrons paid their way into his theater to be amused and not to be "sold" a bill of goods. And you, Mr. and Miss Teacher, who are allowing the helpless youngsters under your charge to be sold a "bill of goods," without paying a cent, in a tax-supported public school, to which your charges are compelled to go by law, are like the Judas-sheep in the slaughter pens, and if the Powers That Be do not punish you, you deserve to meet with hot-feet hereafter. We believe there is no argument you may present which will condone this betrayal of your trust! If there is, or if you think there is, with the permission of the editor of this publication, we shall give you space in our columns to present your case, reserving the right to our own rebuttal.

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## BEHIND THE SCREEN CREDITS

BY HELEN COLTON

Like two-legged human actors, four-legged horse actors must learn how to act before they can appear before the movie cameras. Many acting horses are put through their dramatic paces at Jack "Swede" Lindell's ranch in San Fernando Valley, which is unofficially known as "The Equine Academy of Dramatic Arts."

Officially, the school is known as the Blanch-Lin Ranch, and its entrance requirements are snootier than those of the most

exclusive finishing school. Each pupil gets Swede's personal tutoring. Since he can handle only about 16 pupils at one time, he admits only those animals which are registered thoroughbreds of blooded lines like the Arab, American Standard-bred, Percheron, and Morgan lines of horsebreeding.

The curriculum is an easy one. No poring over ancient history, foreign languages, civics, or economics. All a pupil at this school needs to learn is how to register

surprise, fear, interest, rage, and affection, and to charge forward, walk forward, and rear up on hind legs.

It's an acknowledged fact that movie acting is done almost entirely with the eyes, which mirror the actor's emotions. This is just as true of animals as it is of humans, and so Swede has to evoke in the eyes of his horses expressions which are most closely akin to the expressions which convey certain emotions in human eyes. It's all done by





Jack "Swede" Lindell and a member of his "Equine Academy of Dramatic Arts."

hand signals and body movements.

Told to register fear, you open your eyes wide and stare. Swede gets a horse to do the same thing by making what might be called a threatening gesture with a buggy whip or a lash whip. A sudden, unexpected lunge of his body brings a look of surprise to the horse's eyes.

Actually, these animals, having good plain horse sense, know that they're play-acting, and that a devoted guy like Swede wouldn't frighten them for the world. With the same good horse sense, they also probably realize that he's an active member of the Society for the Prevention of Cruelty to Animals.

Sensitive, delicate creatures, 20 minutes of training at a time

is all they get. A deed well done wins them the reward of a bite of carrot. Most of the time they loaf around the barn or the corral with nary a line of homework to worry about. They're fed on a diet of oats, hay, and corn. The feed bag goes on twice a day, at 7 in the morning and 7 at night. They get an hour's exercise a day, either with a rider or at the end of a "lunge line," a long rope held by someone in the center of the corral as they run around in circles till they feel just tired enough to settle down for a little siesta. They're almost always in perfect health. The first whinny of "ow, my achin' back," or the first sneeze foretelling "a code in the node," and a horse is rushed off to his stall to await a veterinarian's

soothing ministrations.

Occasionally a pupil has to learn an extra-curricular trick for a specific part. Smoky, the hero of Will James's story now being filmed, had to be taught to grab hold of a man's body and pull him gently, for a scene where he discovers a fellow with a broken leg out on the plains, without human help nearby, and saves his life by pulling him back to camp. For the first several sessions, a dummy was used for the man's body. Finally, so Smoky could get used to the weight of a real person, he pulled one of Lindell's five assistants around. He was letter-perfect when he did it for the camera.

Most of the horse pictures of the past few years, like *Ken-*





"Smoky" in the Technicolor screen version of the Will James story.

*tucky, Maryland, Home in Indiana, My Friend Flicka, Thunderhead, and Smoky*, have been made by Twentieth Century-Fox Studios, whose accounting department figures they save \$100,000 a picture by giving the horses such detailed training beforehand.

They learned their expensive

lesson with an untrained horse when they made *My Friend Flicka*. While out on location, the original Flicka got temperamental and frequently wandered off into the mountains. Even when they did get him in front of the camera, he was just a bad actor. After a week's shooting, they had to scrap costly Techni-

color footage and start anew with a more docile animal.

Lindell himself owns all his students. He rents them out under contract by the week for the duration of a picture in which they appear. The day that one of his horses is "on call," he drives him to the studio in a large truck and stays with him



all day, so he can give the acting cues out of camera range. He starts training an animal for a role about three months before production. When planning a picture which will need horse actors, a studio sends him its casting requirements. If Swede doesn't have the kind of animal they need, he goes out and buys it. Stallions are called for most often; they're the smartest, most spirited, most photogenic.

Although Smoky rates pretty high in Lindell's opinion, he still remembers Rex, King of Wild Horses, daring hero of several movies in the 20's, as the smartest animal he ever met. Swede himself discovered Rex while talent-scouting through the western horse country. A wild, coal-black stallion, he was a *Phi Beta Kappa* of horse intelligence whenever he could be brought under control long enough to take instruction. Having handled the whirlwind King of Wild Horses, Swede feels that any

animal he handles now is a mere breeze by comparison.

But nothing connected with horses could ever be hard or unpleasant for Jack Lindell. When he was a kid reading western pulp stories in Sweden, he ate, slept, and lived horses. At 16 he came to America on his own and headed straight for Texas, where he became a cowboy and got to live with the horses he loved so well. After a few years he came to California, did some trick riding with the Al G. Barnes Circus, and then drifted into stunting and riding in pictures. He began to train horses for the movies in 1922, when he was 25, and is now considered the top man in his field.

One of the most magnificent horse scenes ever filmed, the vicious, snarling, fight-to-the-death sequence between Thunderhead and the wild albino in *Thunderhead, Son of Flicka*, didn't require much training or rehearsal. "Let two stallions out

loose together, and they'll just naturally start going at each other," Swede says.

Oddly enough, one of the toughest things to do is to get two horses to kiss and nuzzle. Stallions (male horses which are uncastrated) are the "wolves" of the horse family. Let one come within sniffing distance of a lady horse, and his passions run unchecked. To get a stallion to nuzzle, Swede has to have him under such control that he will kiss the mare like a gentleman, long enough for the camera to record it, and then wander off without making any more advances towards the gal. If you're a stallion's trainer, that means hard work. Swede's got it, and he loves it. He's the fellow, as a friend describes him, who knows horses so well that he knows what they're going to do before they know themselves!

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## Audio-Visual Who's Who

### No. 41: Francis W. Noel

Francis W. Noel, recently appointed Chief of the Division of Audio-Visual Education, California State Department of Education, brings to his new position not only a practical, working knowledge of audio-visual education, but also a sound educational philosophy concerning the place of audio-visual materials in the curriculum. Perhaps his practical working knowledge stems from that day he purchased a De-Vry suitcase 35mm projector and started using

films during his first year as a classroom teacher in a small, rural, California high school. That was in 1924. But his interest did not end there. Later, as an amateur photographer and teacher he served the Santa Barbara City schools by pictorializing the educational program to the community. Many of his pictures were also used to illustrate educational texts. Noel understood and believed in the power of the visual presentation.

Born at Marinette, Wisconsin, on January 21, 1901, Noel was graduated from Orosi Union

High School, Orosi, California, in 1920. His father, now retired, was a newspaper editor, lumberman, and manufacturer. From 1924 to 1927, Noel headed the industrial arts department at Orosi California Union High School. From 1927 to 1936 he taught industrial arts and social science at La Cumbre Junior High School in Santa Barbara. Meanwhile, in 1931, he received his A.B. degree at the University of California, Santa Barbara Branch, in 1931, and his M.S. degree at the University of Southern California, Los Angeles, in

1936. He has completed some work toward the doctorate. Having served as chairman of the Santa Barbara Schools Audio-Visual Education Committee from 1930 on, he became Director of Audio-Visual Education of the Santa Barbara City Schools in 1936 and, in 1939, of the Santa Barbara County Schools as well.

As the first Director of Audio-Visual Education in Santa Barbara, his was the job of planning and administering the department from the paper stage to actual operation. Administration of the department required setting up budget requirements, evaluating equipment and materials, purchasing supplies, providing proper housing, and developing a distribution system, as well as producing visual materials to meet special school needs. But he was not just a "keeper of things"; the biggest part of his job involved working with supervisors and curriculum co-ordinators to analyze school needs for audio-visual aids; helping teachers to use films, slides, flat pictures, recordings, and other aids effectively as part of their regular classroom instruction; and planning with them the charts, graphs, dioramas, and models that had to be constructed. A continuous in-service training program for teachers was begun and special courses were given under the auspices of the Santa Barbara State College, with Mr. Noel as instructor.

Santa Barbara became a study center for the American Council on Education Motion Picture Project. Evaluation of motion pictures as instructional materials and an analysis of the factors involved in their curricular uses were two of its objectives. As a consultant on this study (1927-39), Mr. Noel as-

sisted in the many experiments which were conducted. He is the author of one of the Council's publications, *Projecting Motion Pictures in the Classroom*, and a contributor to several other studies related to this one. His activities as Director of Audio-Visual Education for Santa Barbara were extended to include the county when demands from teachers become so insistent that service had to be provided. A clue to what happened in the educational use of audio-visual materials in Santa Barbara City and County is to be found in the fact that classroom uses of films alone jumped from fewer than 100 uses per year to more than 20,000 per year.

During his Directorship at Santa Barbara, Noel was also an instructor in Audio-Visual Education at the University of California, Santa Barbara Branch, from 1938 to 1940 and at the summer session of the University of California, in 1941.

In March, 1942, Noel entered the U. S. Navy as a Lieutenant Commander assigned to the training-film production unit in the Bureau of Aeronautics at Washington. In accepting his Navy commission, he did not leave education, but continued his activities in a new sphere. Convinced that the ultimate effectiveness of the film and other visual aids was dependent on their relation to the curriculum and the use made of them by the instructor, he set about to convince others in the Navy Department. He was transferred in July, 1944, to the Bureau of Naval Personnel as the first Officer in Charge of the Utilization and Evaluation Service. One of his early jobs was to decide how many motion-picture projectors would be needed for training in the various Naval activities. Another was to deter-

mine how many officers would be needed to set up training-aids centers all over the world and to carry on the work of training instructors in the use of the visual materials which were rapidly becoming available. Still another task was to assist in the appraisal of available training aids and to work with officers in charge of Navy curriculum on the selection and use of these aids in the Navy Training Program.

Teachers, supervisors, administrators, directors of audio-visual departments, and college professors were commissioned and assigned to help in the biggest training job the Navy ever had to do—and do in the shortest possible time! Over 100 officers, who would work in setting up a Navy-wide utilization-of-visual-aids program, were assigned to duty all the way from Adack, Alaska, to Recife, Brazil; from Brisbane, Australia, to Salerno, Italy. This was in addition to the many training activities within the continental limits of the United States. Typical duties of these officers were similar to those performed by an Audio-Visual-Aids Director of a large school system:

1. Working with the training officers on general audio-visual-instruction problems.
2. Handling instructor training in the effective use of films and other visual aids.
3. Advising on the proper curricular selection of materials.
4. Maintaining facilities for servicing equipment.
5. Advising on district requests for equipment.
6. Advising on distribution problems.
7. Co-ordinating visual aids with other local training programs.
8. Evaluating films and filmstrips in the light of field experiences.
9. Advising training officers and instructors on proposed new production releases.



10. Maintaining a loan library for situations within a district which required only occasional use of films and filmstrips.

For over two years Lieutenant Commander Noel headed the Utilization and Evaluation Section of the Training-Aids Division of the U. S. Navy and gave leadership to this program, which was an important phase of the Naval training activities. He ascribes to his officers, both men and women, most of the credit for the successful use of audio-visual materials in Naval training.

In the fall of 1944, at the request of the Secretary of State, Lieutenant Commander Noel was placed on the Navy inactive list to go with the Department of State as an Audio-Visual Consultant to the Conference of Allied Ministers of Education then meeting in London. Noel's special assignment lasted five months, two months of which were spent in London counseling with the ministers of education of the occupied countries on the place of visual education in the solution of their problems of educational rehabilitation. Questions like these were considered: What will the educational needs be after the war? What will the schools be trying to teach? How can audio-visual materials help meet these objectives? What kinds of materials will be needed? In short, Noel's duties included analyzing audio-visual education needs for the educational rehabilitation of European nations; exchanging views with the ministers of education of European nations regarding American experiences in this field; participating in the various meetings of the Conference; observing United Kingdom practices in the use of audio-visual materials, and preparing the final reports and recommenda-



**Lt. Commander Francis W. Noel**

tions for the future participation of the United States in this field on the international level.

After completing his Department of State assignment in April, 1945, Noel returned to California to accept his present position as Chief of the Division of Audio-Visual Education in the California State Department of Education. Although California has led many other states in the development of audio-visual education departments at county and city levels, it was not until 1945 that a Division of Audio-Visual Education was set up in the State Department of Education. The new Division aims to co-ordinate and give leadership to the audio-visual-education movement which is making such rapid strides throughout California. Problems of classroom and administration effectiveness in the use of audio-visual materials at all educational levels from the kindergarten through the college, of setting standards for the services of local audio-visual departments, of evaluating and appraising equipment and materials, of encouraging and counselling on production activities, of co-operating with museums, of serving the professional staff of the State Department of Edu-

cation, and of interpreting the State's educational program to the public are a few that Noel is grappling with.

Some idea of the magnitude and scope of the new Division's task may be gained by a few statistics: in California, the second largest state in the union, there are approximately 50,000 teachers employed in some 1,800 kindergartens, 4,000 elementary schools, 550 junior and senior high schools, 45 junior colleges, 6 teachers' colleges, and a state university. These institutions range from one-teacher schools in isolated mountain and desert areas to the University of California.

All of this adds up to a challenge—a challenge to the new Chief of the Division of Audio-Visual Education, Francis W. Noel, whose past experiences as a California teacher and administrator—in addition to his Navy-wide and international experiences—make him particularly well-qualified to do the job.

#### **No. 42: George A. Hirliman**

George A. Hirliman, organizer and president of International Theatrical & Television Corporation, was born in Fort Lee, New Jersey, September 8, 1901—the same Fort Lee that has become historic in the film industry as one of the earliest centers of motion-picture production. Here many a name that was to become a household word in America first came to public notice: Mary Pickford, D. W. Griffith, the Gish sisters, Anita Stewart, John Bunny, Norma Talmadge; and among companies, Pathe, Peerless, Eclair, Solox, Kalem. It furnished a perfect childhood background for anyone destined to achieve a place in the motion-picture industry.



**George A. Hirliman**

Young Hirliman was dabbling in it before he was fifteen. By the time he was twenty, he was already a partner in a sizable laboratory, later to become known as the Hirligraph Company. After engaging in all phases of laboratory technique and in specialties, the business reached such size that it constituted one of the important units in the New York area. In 1927 Hirliman sold the business to Herbert J. Yates, then engaged in putting together Consolidated Film Industries, Inc. By 1933 Hirliman had organized and was president of Exhibitors Screen Service, a film-trailer organization serving theatres throughout the country. Shortly thereafter he became West Coast Production Executive of Consolidated Film Industries. From 1933 to 1935 he supervised all the independent productions financed by this Company in Hollywood. Among these were a series of Bill Boyd action pictures and Magnacolor shorts for Select Productions, a Consolidated subsidiary. He resigned from Consolidated in 1935 to form his own production organization. He produced features in Magnacolor in Spanish and Eng-

lish for MGM release. In 1943, he formed and became president of Film Classics, Inc., but resigned in 1944, to organize and head International Theatrical & Television Corporation.

One of Hirliman's first steps after forming International Theatrical & Television Corporation was to buy outright the Walter O. Gutlohn Company, which became the core of International. The Gutlohn Company, one of the oldest and best established companies in the 16mm field, had long specialized in serving the schools. Building on this foundation, one of the principal activities of International Theatrical & Television will be in the educational field.

The present International film library includes Universal and RKO pictures, Certified Films, United Screen Attractions, Spectrum Pictures, Condor Pictures, and the product of the Mascot, Chesterfield and Invincible Companies. In order to print the films listed in this huge catalog, Hirliman purchased Circle Film Laboratories in New York.

The project most cherished by Hirliman is, however, the program of activities in his Instructional Films Division. He believes firmly that there is a tremendous future in this field and is prepared to back this belief with adequate budgets. As soon as International's corporate expansion is stabilized, this policy will be translated into action on a broad and constantly mounting scale. This is good news to audio-visual educators everywhere.

#### **No. 43: Victor Roudin**

Victor Roudin, head of the Instructional Films Division of International Theatrical & Television Corporation, was born in New York City, June 22, 1899. Upon graduation from Erasmus



**Victor Roudin**

Hall High School in Brooklyn, he attended Columbia University until the entry of the U. S. into World War I, whereupon he enlisted in the Navy, serving for eight months in 1918-19. Returning to Columbia after the war, Roudin received his A.B. degree in 1919 and his LL.B. degree in 1920. He became a member of the New York bar and practiced law for 22 years until the summer of 1943, when he joined forces with George Hirliman in the organization of Film Classics and the subsequent formation of International.

Roudin is interested in fostering experimentation in new uses of the film in education. He has encouraged amateur educational producers in all parts of the country to experiment in the making of educational films of many types. From such activities, he believes, will come the directors, producers, and writers of professionally-made text-films of the future. As Director of the Instructional Films Division of International, Roudin has mapped out and is proceeding with an ambitious program. For elementary grades, he is planning films that will emphasize motivation and incentive to learn, with a view to substitut-



ing a winning appeal to youngsters for the more disciplinary and repellent techniques of less adroit approaches to children's interests. For secondary grades, his first films are to be in the field of vocational guidance, covering (1) self-evaluation, (2) preparation for suitable occupations, and (3) entering an occupation. These vocational subjects will be based on the teachings of Mr. and Mrs. Sidney Edlund who, in their Man Marketing Clinic, have obtained outstanding results over the past ten years.

Under Roudin's direction, International is also going through its catalogs, among the most comprehensive in the 16mm industry, and is revising a number of educational films of long standing with the purpose of improving narration and eliminating unnecessary and distracting background music. The company has also begun to develop some films on marine biology at the Marine Biological Laboratory at Woods Hole, Massachusetts, and some time-lapse color films on botany. Educational films are also being produced in foreign countries for International.

#### No. 44: Godfrey M. Elliott

Godfrey M. Elliott, Editor-in-Chief of Young America Films, Inc., was born in Hiawatha, Mercer County, West Virginia, October 19, 1908.

He received his A.B. degree from Concord State College, Athens, West Virginia, in 1929, and his M.A. from West Virginia University in 1936, majoring in Educational Administration, Curriculum, and Audio-Visual Aids. He is a candidate for the Ph.D. degree at New York University, having com-



Major Godfrey M. Elliott

pleted advanced work in Audio-Visual Aids and Methods in Education.

From 1929 until 1942, Mr. Elliott held positions in the Mercer County, West Virginia, public schools as classroom teacher, elementary and high-school principal, county director of audio-visual aids, and special assistant to the superintendent. During the summer of 1941, he was an instructor in Audio-Visual Aids in Concord State College, Athens, West Virginia. He was one of the few individuals in the West Virginia school system to

hold simultaneously state licenses as high-school classroom teacher, elementary principal, high-school principal, and county superintendent. He also organized and directed the first county co-operative film library in West Virginia and assisted in the establishment of other county libraries which followed.

During the period from 1930 to 1942, Mr. Elliott did considerable writing. He published a handbook, *The County Film Library*, and was a frequent contributor to such magazines as *Educational Screen*, *School Management*, *American School Board Journal*, *Home Movies*, *Popular Photography*, *School Executive*, and *Visual Review*. He also produced a number of 16mm films for local school needs, as well as one for training of rural teachers, entitled *Time to Spare*, which was well received.

In September, 1942, Mr. Elliott entered the Army Air Forces as First Lieutenant, on direct commission to assist with the AAF visual-training-aids program. He served with the AAF Training Aids Division, first as projects officer on training films and film strips, and later as officer supervising the work of the five AAF units producing film strips. In addition he was projects officer for radar training films. His function was to assist in the planning of AAF training films and film strips, and to assist in the supervision of their production and use. Released from active duty in September, 1945, with the rank of Major, Mr. Elliott joined Young America Films, Inc., in the same month. As Editor-in-Chief, he has charge of the planning, research, and writing of all films and slide-films produced by the company.

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# Young America Films

Young America Films, Inc., 18 East 41st Street, New York City, has announced the following 8-point editorial policy in the production of its materials:

1. We believe that educational motion pictures and slidefilms are an integral part of the school's curriculum material; that to be useful they must be based on fundamental curriculum requirements; and that their content must be selected, organized, and presented in such a way as to make them an essential part of the curriculum unit. Because educational films must be produced and used as an integral part of the curriculum, we shall use the term *Curriculum Films* as a general term of identification.

2. We believe that curriculum films are most effective when they are made for a specific subject-matter area, and for a specific school-age group. For that reason, each of our curriculum films will have its emphasis directed to one specific subject-matter area, and will be graded to the interest level, learning rate, and comprehension level of a specific school-age group.

3. We believe that curriculum films can be real experiences to students, and that such films make their greatest educational contributions when the teacher uses them as a basic learning experience, not as a "supplementary aid." Curriculum films do not merely add a little more of the same thing to what is taught in other ways and with other materials. Curriculum films lay a foundation of sensory experience in the student's mind which is basic to the development of

meaning. Far from merely "supplementing" books, *curriculum films lay a foundation for better learning from books, maps, graphics, and other curriculum materials*. They develop a "readiness" for reading, expression, conduct, skills, and other activities in the curriculum.

4. We believe that curriculum films make their greatest contribution when they are made to do what motion pictures can do best. We will not produce motion pictures in areas which can be treated better in slidefilms or other visual forms, nor will we produce motion pictures or slidefilms in areas where books, magazines, maps, excursions, and other teaching materials are more appropriate for the kinds of learning that are called for in the curriculum. In preparing our films, we are thoroughly cognizant of the fact that the curriculum film takes its proper place alongside other curriculum materials, all of which the teacher will use in their proper place to help students achieve a richer and deeper appreciation and comprehension of the topic or the unit.

5. We believe that curriculum films must be produced to meet the needs and wants of the schools, and not for the purpose of thrusting upon them what we think they should have. We will not hesitate to explore new areas of film-making to meet these needs, nor will we avoid making films in subject-matter areas either because of production problems or because these areas have been avoided in the past as controversial.

6. We believe that, to be effective, curriculum films must

be made in terms of the students for whom they are intended, not in terms of pure subject-matter. This means that the film cannot be made as a subject-centered treatise, but that its subject-matter must be organized and presented in accordance with the way students learn. As a corollary to this, we believe that curriculum films should be made in short units which fit conveniently into class schedules, and which give due consideration to the attention span of the audience. For this reason, most of our films will be ten minutes in length, but in no case longer than twenty minutes. If a subject requires longer treatment, it will be organized and presented in short film units.

7. We believe that curriculum films are at their educational best when they stimulate participation and activity among the students. For this reason, we will give particular attention to organization and presentation, and will use those techniques which encourage class participation and which stimulate activity, reading, discussion, and a sense of responsibility for further learning and application.

8. We believe that teachers welcome help in using curriculum films as effective classroom teaching tools. For this reason, we will prepare teachers' guides to accompany each of our films, so that teachers may quickly grasp the fundamentals of good teaching methods in relation to our films. We look confidently to the day when curriculum films will be such an integral part of classroom teaching that teachers' guides will not be necessary.



# WHAT SHALL WE READ ABOUT THE MOVIES?

**A Guide to the Many Books about Motion Pictures:  
Their History, Science, Industry, Art, Future —  
Compiled as an Aid to Photoplay Appreciation.**

**BY WILLIAM LEWIN, Ph.D.**

Department of Secondary Teachers, National Education Association

Books about motion pictures have multiplied rapidly. Today a complete library of such books would include more than a thousand volumes. However, because of the creative evolution through which screen art has been passing, many of these volumes are either obsolete or obsolescent.

Accordingly, what the compiler of the present bibliography did was to peruse practically all the books in the field—old and new, good and bad—and then make a descriptive list of the books worth reading today. Twelve years ago the compiler prepared a list of 116 books in this field. So rapidly have conditions changed that only 8 of these books are retained in the present list and 65 are added. A few years hence, some of these newer books will probably not be worth retaining in the list, and some fine new books will have to be added. The photoplay is indeed a creative evolution.

## Reference Books

The best reference books on the motion-picture industry are those of Alicoate (21\*) and Ramsaye (35). The *Americana Annual* and the *Britannica Book of the Year* (2 and 13) provide the best yearly summaries of

\*The number given in parenthesis after each name refers to the numerical listing of the book in the annotated bibliography which follows.

film product and film events.

## For Visual Educators

The best books on visual education are those of Dent (8) and Hoban (73).

## For High-School Students

The writings of the following will appeal to students of high-school age: Bendick (41), Brooker (65), Child (55), Disney (10), Feild (6), Gale (34), Kiesling (67), Lewis (39), Look Editors (48), Pryor (37), Ramsaye (45), Strasser (1), and Wenger (40).

## For Technical Readers

Technical information about movies is most readably presented in the books of Eisenstein (22), Hubbell (70), Ricketson (42), Ross (64), Simon (38), and Wing (66).

## Histories of the Screen

The story of the development of the screen may be found in the volumes of Bardeche (30), Hampton (31), Hardy (53), Jacobs (60), Ramsaye (44), and Rotha (49).

## Biographical Accounts

Among the more interesting biographical and autobiographical volumes are those of Barry (27), DeMille (32), Feild (6), Lancaster (36), and Powell (72).

## Three Classics

Three books read and re-read

by thoughtful cinema students are those of Lindsay (5), Muensterberg (54), and Pudovkin (51).

**1. AMATEUR MOVIES AND HOW TO MAKE THEM.** By Alex Strosser. New York: The Studio Publications, Inc., 1937. Pp. 80, with 16 figures and 31 tipped-in plates.

The most charming and deluxe pre-war book of its kind. Printed in large type, a visual delight, yet practical in content. An ideal gift to an amateur movie-maker. Simplifies all the technical and artistic principles and devices of cinema.

**2. AMERICANA ANNUAL.** A. H. McDonald, Editor. New York: Americana Corporation. Published annually.

This yearbook, which supplements the *Encyclopedia Americana*, one of America's great reference books, includes each year, in addition to encyclopedic reviews of events of the year, a notable illustrated article on motion-picture developments of the year, usually prepared in scholarly and critical style by Philip T. Hartung, motion-picture critic of *The Commonwealth*, leading Catholic cultural periodical.

**3. AMERICAN THEATER, THE.** By John Anderson. Together with **THE MOTION PICTURE IN AMERICA.** By Rene Fulop-Miller. New York: The Dial Press, 1938. Pp. 430, copiously illustrated.

This beautiful volume, containing concise histories of the stage-play and of the photoplay

in America, is vividly illustrated with more than 400 photographs and drawings, many of them in color, of which 200 are devoted to films. A section on the history, technique, and psychology of the film is remarkable for its concentration of information and its penetration into the fundamentals of film making. Mr. Fulop-Miner has simplified the most complex and least standardized mode of expression in the world today. The book is handsomely printed and fascinatingly written, a charming and valuable addition to any library, public or private. Students of photoplay appreciation have here something to appreciate.

**4. ART AND PRUDENCE.** By Mortimer Adler. New York: Longmans, Green and Co., 1937. Pp. 686.

A monumental study of the moral, political, and aesthetic aspects of the motion picture. In the light of historical precedent, based mainly on Plato and Aristotle, Professor Adler proceeds to examine critically the more recent attempts at scientific research, including a detailed analysis of the Payne Fund studies. He concludes with a statement of cinematic principles of form, technique, and taste from the standpoint of a practical philosopher.

**5. ART OF THE MOVING PICTURE, THE.** By Vachel Lindsay. New York: The Macmillan Co., 1922. Originally published in 1915. Pp. xliii, 289.

A pioneer discussion of criteria for classifying and judging photoplays. Analyzes types: photoplays of action, of fairy splendor, of crowd splendor, of patriotic splendor, of religious splendor, intimate pictures. Defines the photoplay as sculpture-in-motion; as painting-in-motion; as architecture-in-action, as furniture, trappings, and inventions-in-motion. Enumerates

differences between the screen play and the stage play. Discusses trends and speculates as to the future of films.

**6. ART OF WALT DISNEY, THE.** By Robert D. Feild. New York: The Macmillan Company, 1942. Pp. xvii, 290. Illustrated with 59 full-page (8 x 11) plates, many of them in color, and numerous reproductions of sketches.

Appropriately issued by Macmillan, whose list of books about the movies is the longest and, in some respects, the most important in the field, this volume deserves to rank with the Harcourt, Brace books by Lewis Jacobs and by Leo Rosten. Chapter 2 is easily the most fascinating account of the evolution of Disney's technique and the creative methodology which is the basis of his success—showing that Disney is destined to rank with D. W. Griffith in the development of the film as an art form. Notable also is Professor Feild's intimate description of the Disney studio, where he was given the freedom of the place for many months and where he found the jobs of the staff so closely interrelated "that, so far as humanly possible, everybody had to know what everybody else was doing, and the more their activities could be made to overlap, the better. In the very nature of things, it had to be a community enterprise. This has been one of Walt's great accomplishments" (p. 282). The author was formerly a member of the art department of Harvard University, where he was instrumental in having the university give Walt an honorary degree. He is now Director of the School of Art of Newcomb College, Tulane University, New Orleans.

**7. AUDIO-VISUAL AND TEACHING AIDS.** A series of mimeographed brochures. Compiled in co-operation with Lili Heimers. Upper Mantclair, N. J.:

Stote Teachers College. 1940-46.

Here are comprehensive and practical guides to the many new teaching aids of interest to teachers of virtually every subject in the school curriculum. A truly pioneer compilation indispensable to teachers of English, health, music, mathematics, aviation, meteorology, recreation, safety, business, guidance, chemistry, biology, history, geography, consumer education, intercultural education, problems of democracy, general science.

**8. AUDIO-VISUAL HANDBOOK, THE.** By Ellsworth C. Dent. Fourth edition. Chicago: The Society for Visual Education, Inc., 1942. Pp. 211, with illustrations.

The best handbook of its kind—a concise, practical, inexpensive, authoritative guide to the many types of audio-visual aids and to trends in this field.

**9. AUDIO-VISUAL TOOLS THAT TEACH FOR KEEPS.** By Bruce Allyn Findlay. Foreword by Vierling Kersey. School Publication No. 395. 72 pp. Los Angeles: Office of the Superintendent of Schools. 1944.

How to make audio-visual tools function in relation to time-tested teaching methods is explained here by Mr. Findlay in lively style. He shows how pictorial presentations can give sharper edges to those superb instructional tools called "participation techniques"—analysis, comparison, criticism, discussion, identification, completion, detection, solution, interrelation, and selection; as well as the various testing procedures. His purpose is to provide a basis for building audio-visual instruction materials into the curriculum so that they may be part and parcel of basic units, rather than merely "aids" to instruction.

**10. BAMBI.** By Walt Disney. Based on "Bambi, a Life in the Woods," by Felix Salten. Translated by Whittaker



Chambers. New York: Simon & Schuster, 1941. Pp. 60, size 8½ x 11, unnumbered, with 73 illustrations.

This book is Walt Disney's interpretation of a modern classic, the story of Bambi, a forest deer. The tale begins the day after Bambi's birth, when his mother teaches him how to stand on his wobbly legs. It ends when Faline, the beautiful doe who becomes his wife, gives birth to twin fauns in a woodland thicket.

The Felix Salten text has been rather closely followed throughout, but Walt Disney's version introduces a few new characters—notably Thumper, the rabbit, and Flower, the skunk—two delightful creations who will become as well loved as Dopey in *Snow White* and Jiminy Cricket in *Pinocchio*.

The pictures of the animal characters—14 pages in full color, and 54 black-and-white drawings—are all in the tradition of Disney's finest.

When *Bambi* was first published, the late John Galsworthy said of it: "*Bambi* is a delicious book. Delicious not only for children but for those who are no longer so fortunate. For delicacy of perception and essential truth I hardly know any story of animals that can stand beside this life study of a forest deer."

**11. BEHIND THE SCREEN: HOW FILMS ARE MADE.** Stephen Watts, Editor. Preface by Hugh Walpole. New York: Dodge Publishing Co., 1938. Pp. 176.

A comprehensive symposium on film production. The motion picture critic of the *London Sunday Express* has compiled a unified and coherent account of the work of a great studio with excellent perspective. The book includes contributions on "The Producer," by Hunt Stromberg; "The Director," by George Cukor; "Scenario Writing," by

Frances Marion; "The Art Director," by Cedric Gibbons; "Clothes," by Adrian; "Casting," by Billy Grady; "Make-up," by Jack Dawn; "The Actor," by Leslie Howard and Lionel Barrymore; "Photography," by Lee Garmes; "Color," by Natalie M. Kalmus; "Sound," by Douglas Shearer; "Film Music," by Herbert Stothart; "The Cutter," by Margaret Booth; "Public Relations," by Howard Dietz; and "Distribution," by Sam Eckman, Jr. Here is a fascinating case-study of the work of the magnificent MGM producing organization, a "must" book for students of photoplay appreciation.

**12. BEST PICTURES, 1939-40, THE.** By Jerry Wald and Richard Macaulay. New York: Dodd, Mead & Co., 1940. Pp. 534, illustrated.

An excellent annual summary of the trends, news, and production data of the film year, with condensations of the scenarios of *Goodbye, Mr. Chips* (drama), *Bachelor Mother* (farce), *Ninotchka* (comedy), *Rebecca* (tragedy), *Mr. Smith Goes to Washington* (comedy drama), *Dr. Ehrlich's Magic Bullet* (biography), and *Destry Rides Again* (action melodrama). If these films could be revived as a planned series, the book might serve as the basis of a course in "Types of the Film."

**13. BRITANNICA BOOK OF THE YEAR.** Walter Yust, Editorial Director. Chicago: Encyclopaedia Britannica, Inc. Published annually.

This yearbook, issued as a supplement to the famous *Encyclopaedia Britannica*, now controlled by the University of Chicago, includes in its annual record of the march of events, an illustrated review of motion pictures and film-industry developments, prepared by experts, with due attention to educational films.

Similar in size to the volumes of the *Encyclopaedia Britannica*.

**14. DECENCY IN MOTION PICTURES.** By Martin Quigley. New York: The Macmillan Co., 1937. Pp. 100.

A monograph in restrained and impartial style, by the man who can best tell the story behind the development of the motion-picture industry's notable production code. The author, as head of filmdom's most comprehensive publishing enterprise, originated the idea of the present code and fought for its serious application, with a view to compelling observance of moral standards at the source of films. The validity of voluntary self-regulation as the only alternative to censorship is now established to the satisfaction of all concerned.

**15. EDUCATIONAL FILM GUIDE.** Compiled by Darathy E. Caak and Eva Rahbek-Smith. 490 pp. New York: The H. W. Wilson Co. 1945.

A selected, classified, and annotated list of 3540 films for use in classrooms, libraries, clubs, etc., with a separate title and subject index. This *Guide* applies the Dewey decimal system to films. The enormous increase in the number of educational film productions makes the development of a catalog of this kind a tool of prime necessity for librarians and administrators of audio-visual programs. Out of this *Guide* will grow an increasing correlation of books and films.

**16. EDUCATIONAL MOTION PICTURES AND LIBRARIES.** By Gerald D. McDonald. Chicago: The American Library Association, 1942. Pp. xii, 183.

Report of a study sponsored by a joint committee on educational films and libraries, initiated by the audio-visual committee of the A.L.A., and made with the aid of a grant from the Rockefeller Foundation. This is

another example of the inevitable co-operation and co-ordination of librarians and visual-education directors, as well as the on-going interest of the Rockefeller family in films, radio, and show business. The author is chief of the New York Public Library's reserve room, who was given seven months' leave with pay to do the job. Mr. McDonald's results are eminently worth while, pointing out the need for greater use of films in adult education; the need for training librarians for film service; the need for on-going community experimentation, the need for such encyclopedic, annotated listing of films cumulatively as is being done by the H. W. Wilson *Educational Film Guide*; the preservation of films as historical records; and the widespread need for equipping libraries with projectors. Many practical appendices point the way to making the library of every community the source of films for home and school use, much as it is now the source of books.

**17. EDUCATORS GUIDE TO FREE FILMS.** By Mory F. Horkheimer and John W. Diffor. Introduction by Jahn Guy Fowlkes. Fifth edition. 254 pp. Mimeographed. Rondolph, Wisconsin: Educators Progress Service. 1945.

This is the most complete descriptive bibliography of "free" films and slidefilms, including 1270 titles, with full information as to sources. The materials are classified so that teachers of social studies, science, health, art, music, shopwork, foods, clothing, etc., can readily find in the list suitable subjects in their fields of interest.

**18. EMPEROR JONES, THE.** By Eugene O'Neill. Students' Edition. New York: D. Appleton-Century Co., 1934. Pp. 64.

Includes a guide to the study of the screen version of the play, dealing with the literary source

and production, musical elements, cinematic treatment, photography, characterization, story structure, use of contrast and comparison, humor and irony, prepared by William Lewin and Max J. Herzberg.

**19. FANTASIA.** By Deems Taylor. Foreword by Leopold Stokowski. New York: Simon and Schuster, 1940. Pp. 157.

The story of how *Fantasia* came to be made, with program notes by the film's commentator, copiously illustrated in color and beautifully printed in folio size, 10 x 13. The volume serves as a glorified souvenir program, with chapters devoted to the critical appreciation of each of the eight numbers making up the film. Synopses of the pictorial-story treatments are presented in simple style, interpreting what Disney and Stokowski have tried to do in their effort to visualize and popularize these great musical compositions. Teachers and students of art, music, drama, and photoplay appreciation will find the book a valuable aid to discussion and a charming addition to the school library or the home library.

**20. FILM AND THEATER.** By Alardyce Nicoll. New York: Thomas Y. Crowell and Co., 1936. Pp. 255.

A charming and scholarly work in which a Yale professor outlines the basic principles of the new art of the screen in relation to the old art of the stage. A practical introduction to the theory of the cinema in the light of the drama.

**21. FILM DAILY YEAR BOOK OF MOTION PICTURES.** Jack Alicoate, Editor. New York: The Film Daily. Published annually since 1918.

The oldest encyclopedia of filmdom. Universally recognized as a standard book of reference concerning the multifarious activities of the motion-picture industry. Producers, distributors,

theatre operators, and critics always keep this 1000-page volume handy. Students of the photoplay will find it a treasure-trove of information. Among its features is a 200-page directory of more than 20,000 features released since 1915, together with a list of the original titles of books and plays made into films under different titles.

**22. FILM SENSE, THE.** By Sergei M. Eisenstein. Translated by Joy Leyda. New York: Harcourt, Brace & Co. 1942. Pp. xx, 288.

A searching analysis of the art, philosophy, and technique behind the brilliant work of Russia's leading film producer and director, who is also head of the State Institute of Cinematography at Moscow, as well as supervisor of the Mosfilm Studios in Russia's capital. The man who made *Potemkin*, *Ten Days that Shook the World*, and *Alexander Nevsky* tells the meaning of the famous Russian technique of montage—a mathematically calculated system of harmony and counterpoint which makes a simultaneous assault on the senses of sight and hearing and appeals to both the emotions and the intellect. Sequences from Eisenstein's scenarios and a series of parallel illustrations of film shots and musical phrases clarify the techniques of interweaving pictorial composition, cinematic movement, and music.

**23. FILMS ON WAR AND AMERICAN POLICY.** By Blake Cochran. Washington, D. C.: American Council on Education, 1940. Pp. vii, 63.

This able monograph offers a basis for discussion of events that lead men into war—the ideas and conditions that lead to force, oppression, and treachery in international affairs. The description of the films has been arranged in three parts: prelude to aggression, path of aggression, the American course.



Twenty films are analyzed and appraised, all available in 16mm. The best of these are *Territorial Possessions of the U. S., 1938—A Year of Contrast*, and *1939—A Year of Dark Contrasts*. Sources of the films, prices, etc., are given.

**24. FOCUS ON LEARNING.** By Charles F. Hoban, Jr. Prepared for the Committee on Motion Pictures in Education. Washington, D. C.: American Council on Education, 1942. Pp. 172.

The summary volume of a series reporting the work done in projects at Wilmington, Denver, and Santa Barbara, as well as in a number of supplementary projects. The use of films subsequently by the Army, the Navy, the Air Forces, and vocational training centers has moved the decimal point of corroboration of Dr. Hoban's findings far beyond the experimental stage.

**25. FOREMOST FILMS OF 1938.** By Frank Vreeland. New York: Pitman Publishing Corporation, 1939. Pp. 347, with ten full-page illustrations.

Condensations and analyses of "best" films released in 1938 (*Wells Fargo*, *Snow White and the Seven Dwarfs*, *You Can't Take It With You*, *The Citadel*, *The Young in Heart*, *That Certain Age*), summaries of twenty-eight "unusual" pictures, and 448 additional annotated listings of pictures of 1938; a list of the awards for excellence of various kinds; a list of reissued films; a quotation from Will Hays's annual report; obituaries; an index of the year's pictures; and a 32-page survey of production trends in Hollywood, Great Britain, Europe, Latin America, and elsewhere. The author, one of the older New York critics, had production and editorial experience in Hollywood. He established here a model for a series of yearbooks of the screen, endeavoring to do

for pictures what Burns Mantle's yearbook of the "Best Plays" so admirably does for the stage. While the subjects given lengthy treatment admittedly are selections of expediency, on account of difficulty in obtaining copyright clearance, industry politics, and so on, the volume is a gold mine of reference material. One of the best evidences of editorial sincerity is the fact that the compiler in his foreword cites such films as *Marie Antoinette*, *If I Were King*, *Boys Town*, etc., as meritorious enough to be among the "ten foremost," but are given briefer treatment in the supplementary group called "unusual." It is in the secondary list that some of the really "foremost" films of 1938 may be found.

**26. GOOD NIGHT, SWEET PRINCE.** By Gene Fowler. 477 pp. New York: The Viking Press. 1944.

A biography of John Barrymore, comparable to Pearson's *G.B.S.* in completeness, vividness, and frankness. Included are descriptions of all the Barrymores and Drews and the host of friends and acquaintances who influenced John Barrymore as a man and as an artist. Students will be fascinated by the scores of colorful anecdotes and lively reminiscences about this great actor, who did notable work for the screen.

**27. GRIFFITH, D. W.: AMERICAN FILM MASTER.** By Iris Barry. New York: The Museum of Modern Art, 1940. Pp. 40. Illustrated.

This monograph, by the curator of a luxurious, Rockefeller-endowed institution, is appropriately de luxe in illustration, format, and scholarship. Miss Barry traces the rise of Griffith from obscurity as an actor-poet to first rank among the film producer-directors of our age. A study of his methods and technical innovations, anecdotes

culled in his native Kentucky, a wealth of information contributed by his cameraman-collaborator, G. W. (Billy) Bitzer, and documents from the Museum's rich film library combine to furnish a first-rate critical evaluation of the immortal director under whose leadership the film first developed. The monograph includes a useful chronology and index.

**28. HANDBOOK OF ACTING, A.** By Eva Alberti. New York: Samuel French, 1932. Pp. vii, 205.

The best handbook on acting prepared by a veteran teacher of many actors and directors. Of special value in relation to screen acting because it emphasizes "the new pantomime." Supplements theory with exercises designed to develop natural expression. Chapter VIII is particularly valuable.

**29. HAYS OFFICE, THE.** By Raymond Moley. 266 pp. Indianapolis: The Babb's-Merrill Co. 1945.

This is a notable but partial account of the activities and aims of Will H. Hays as a "traffic cop" rather than a "Czar" in the development of Motion Picture Producers and Distributors of America, Inc., since 1922, especially in relation to the Quigley code for "clean pictures," industry self-regulation, and the promotion of pictures worthy of appreciation and needing the support of community organizations. John Elliott Williams, in the first issue of the critical *Hollywood Quarterly* (October, 1945), points out that "anyone familiar with the history and operations of the Hays office will immediately recognize that this book tells the truth, nothing but the truth, but not the whole truth." Mr. Moley's sources of objective information are mainly Mr. Hays's Annual Reports and such files of correspondence and official

data as may have been accessible to him and his assistants. Some of his information is both incomplete and of a secondary nature, rather than based on critical study or original research. For example, in the course of three chapters on the educational activities of the Hays office and the movement to raise standards of public taste in films, Moley mentions the names of many educators who gave casual assistance to Hays office efforts to develop educational interest in films; but he fails to mention a single individual among those who gave many thousands of hours from 1929 to 1935 to far-flung research projects of the greatest significance, under the auspices of important educational committees and sub-committees totaling 500 high-school teachers, whose leaders worked in direct relation to Hays office officials. If Mr. Moley devotes some 40 pages to an important educational movement, he should give credit to those who actually pioneered the movement and who, in spite of incumbrances, carried it to notable success. Mr. Moley's errors of omission are, no doubt, unintentional, but he was unfortunately so handicapped in the selection of some of his material that his otherwise informative account is biased and superficial.

We recommend that Mr. Moley read Walter Barnes's introduction to *Photoplay Appreciation in American High Schools* (Appleton-Century), with which the Hays office was so pleased in 1934 that it ordered 500 copies (or was it 1000?) to send to industry executives and community-organization leaders.

**30. HISTORY OF MOTION PICTURES, THE.** By Maurice Bordeche and Robert Brosiloch. Translated and edited by Iris Borry. Foreword by John E. Abbott. New

York: W. W. Norton & Co., Inc., and The Museum of Modern Art, 1938. Pp. xii, 412, with 30 half-tone illustrations.

A lively and comprehensive account of the history of films in Europe and America from the French point of view. The translator provides many illuminating corrections in her critical footnotes. It is to be hoped that Miss Barry's great service in providing this translation will be followed by a more definitive telling of the story of the film in France, England, Sweden, Italy, Germany, Russia, and America, based on the notable researches and re-examinations of the films of the past which she is conducting. The present translation marks a milestone in Miss Barry's archeological journey into film history.

**31. HISTORY OF THE MOVIES, A.** By Benjamin B. Hompton. New York: Covici, Friede, Inc., 1931. Pp. 456, supplemented by 125 pages of illustrations.

An excellent critical history of American films down to 1931. The illustrations are mainly stills, showing "the development of the motion picture in America, both as an industry and as an entertainment medium," from 1901 to 1931.

**32. HOLLYWOOD SAGA.** By William C. DeMille. With a Foreword by John Erskine. Illustrated. New York: E. P. Dutton & Co., 1939. Pp. 319.

An important contribution to the history of the film in America, in the form of a charmingly written autobiography. The author, for many years a writer and director of films, as well as a playwright for the New York stage, is Cecil DeMille's elder brother. The book makes the story of the development of the photoplay in America luminous with many anecdotes and allusions to famous producers, directors, writers, players, and cameramen. Incidentally Mr. DeMille analyzes skillfully the basic problems of story construction,

the relations between writers and directors (he having been both), the relations between stage and screen, the film as a social force, and many practical matters, such as censorship, the dual bill, and current trends.

**33. HOLLYWOOD: THE MOVIE COLONY, THE MOVIE MAKERS.** By Leo Rosten. New York: Horcourt, Broce, and Company, 1941. Pp. 436.

The first fully-annotated factual study of Hollywood, based on objective research and financed by the Carnegie and Rockefeller Foundations, made by a trained expert and a staff of eleven assistants, who interviewed people, surveyed conditions, and explored every nook of America's movie colony. Altogether a brilliant and scholarly job.

Dr. Rosten's book is devoted mainly to the movie elite. It is an "X-ray" analysis of backgrounds, work-habits, incomes, reputations, manners, home life, night life, politics, feuds, opinions, attitudes, and influence. Eight appendices, indicating sources and methods, make some fascinating pages for students of the photoplay. Dr. Rosten's qualifications for the job include, in addition to university work in sociology and economics, experience as a writer of *The Education of Hyman Kaplan*, *The Strangest Places*, and *The Washington Correspondents*. He spent three years on the Hollywood study.

**34. HOW TO WRITE A MOVIE.** By Arthur L. Gole. New York: E. B. Hockett; The Brick Row Book Shop, Inc., 1936. Pp. xv, 199.

An attractive handbook on movie planning and scenario writing, for amateur and non-theatrical producers of films, silent and sound, prepared by the editor of *Movie Makers*, official organ of the Amateur Cinema League.



**35. INTERNATIONAL MOTION-PICTURE ALMANAC.** Terry Ramsaye, Editor. New York: Quigley Publishing Company. Published annually since 1928.

Now that motion pictures have become an established part of educational curricula, Terry Ramsaye's annual volume is a necessary reference book in every school and college library. It is a "must" volume for photo-play clubs and for home libraries of visual educators. Nearly half of the 1000-page tome is devoted to a Who's Who of Motion Pictures, including some 12,000 biographies. This is followed by an accurately edited encyclopedia of film facts—production statistics; a survey of the educational and industrial film field; the corporate structure of film organizations; awards for artistic, technical, and commercial achievement in films; foreign film facts and analyses; theater equipment data; a list of circuits; a directory of films since 1937; radio and television directories; lists of the many books and periodicals devoted to films; a directory of film boards and societies; codes and censorship data; and an analysis of the news highlights of the movie year. Here is a factual basis for appreciating the development of an industry that is destined to play an increasingly vital part in both education and recreation.

**36. LAUGHTON AND I, CHARLES.** By Elsa Lanchester. Introduction by Charles Laughton. New York: Harcourt, Brace and Company, 1938. Pp. xvi, 269, with 67 full-page half-tone illustrations and numerous drawings, including one by James Thurber entitled "Art and Marriage."

At once a charming biography, in the style of an intimate letter, and a mine of informative anecdotes on a subject concerning which few good books have been written—the art of acting—with many allusions to

famous people of stage and screen.

**37. LET'S GO TO THE MOVIES.** By William C. and Helen S. Pryor. New York: Harcourt, Brace and Co., 1939. Pp. 183, illustrated.

Dedicated to "the high-school teachers and principals who have asked for a book like this," the volume provides a basis for film appreciation and discrimination by describing the complex business of making movies. There are chapters on story, direction, players, sound, costumes, make-up, sets, props, editing, cartoons, and newsreels, with 48 illustrations from stills. A pre-war book for high-school libraries, of general interest to adolescents, written in light, breezy style.

**38. LET'S MAKE MOVIES.** By S. Sylvan Simon. Illustrated by Jahn Wentworth. New York: Samuel French, 1940. Pp. 112.

The author is one of Hollywood's leading directors, with a background of work in radio and the legitimate theater. He has been greatly interested in amateur theatricals and in amateur movie-making. To his collections of plays for boys, for girls, for women, for summer-camp groups, and for groups of men and boys, he now adds a highly useful little book which reveals much in small space regarding the essentials of cinematography. This is easily the best condensation yet made of the fundamental facts of technique in the use of equipment by young folks in the movie field. Many a semiprofessional adult or mature amateur will find this revelation of tricks of the trade worth its weight in gold. The volume superseded all previously published handbooks of its kind.

**39. LEWIS'S TECHNIQUE OF ACTING.** By Harrison Lewis. New York: Harrison Lewis Screen and Stage School, 1942. Pp. 248. Illustrated.

One of the few practical and luminous books on acting—a subject which is difficult to learn from books at best. The volume talks in the language of high-school students and breaks down one of the most complex arts into its elements. The style combines narration with exposition, provides many illustrative episodes that young folks will enjoy, and is designed to build confidence in the young actor. The differences between radio, stage, and screen acting are told in simple, conversational style. One of the best chapters is No. 20, on the art of listening.

**40. MAKING SCHOOL MOVIES.** By Roy Wenger and William G. Hart. Introduction by Edgar Dale. Columbus, Ohio: Bureau of Educational Research, Ohio State University, 1941. Pp. vii, 56.

An excellent and inexpensive companion pamphlet to the Child-Finch book, *Producing School Movies*, and the Brooker-Harrington book, *Students Make Motion Pictures*. Special attention is given to making films on traffic safety, including a complete scenario and a master list of traffic errors. Specific answers are given to questions of planning, writing, selection of equipment, community co-operation, titles, editing, costs, etc.

**41. MAKING THE MOVIES.** By Jeanne Bendick. Illustrations by the author. Introduction by Capt. Robert Bendick, 10th Combat Camera Unit, USAAF. 190 pp. New York: Whittlesey House, a division of McGraw-Hill. 1945.

This is the newest and finest book for young and old in the field of motion-picture appreciation. It is suitable for junior or senior high-school students. Copiously illustrated with lively and authentic sketches by the author, written in short sentences, and printed in large type, the volume is attractive enough

to be read at a sitting. Mrs. Bendick gives due attention to both fact films and fiction films. She carries the reader smoothly through the complex procedures of movie-making and includes a full glossary of movie terms.

**42. MANAGEMENT OF MOTION PICTURE THEATRES, THE.** By Frank H. Ricketson. New York: McGraw-Hill Book Co., Inc., 1938. Pp. xii, 376.

A practical basis for teaching theater discrimination. "Rick" Ricketson, chief of the Fox Inter-Mountain theater circuit and one of the better-known men in the film industry, presents here the most nearly definitive book on the business of operating movie houses, with many allusions to general principles of showmanship ("the art of pleasing the most people in the shortest time"). Thoroughness of the text is illustrated by such topics as non-theatrical enterprises and visual education, color and lighting, theater inspection, nine types of advertising, insurance, leasing, architecture, booking, clearance, zoning, double bills, stage shows, projection, sound, ventilation, house rules, safety, fire prevention, budgeting, auditing, games, contests, giveaways, benefits, and a glossary of 600 words and phrases used in the operation of theaters. One gathers that the theater manager's job is like a combination of those of a school principal, a janitor, and a politician all rolled in one, with duties to keep him busy evenings and nights when most of his friends are having a good time.

**43. MEASURE FOR AUDIO-VISUAL PROGRAMS IN SCHOOLS, A.** By Helen Hardt Seaton. Series II, Number 8, of the American Council on Education Studies. Washington, D. C., October, 1944. 40 pages.

A notable discussion of some of the difficulties obstructing the full use of visual materials,

together with basic recommendations for the development of audio-visual programs in school systems and individual schools. The report is based on visits to a number of cities in the East and Southeast and on the ideas of ten audio-visual specialists now with the armed forces and government in Washington, as well as on previous work of the council. The percentage of teachers now using films in their teaching (about 10 percent) is found to be small because of difficulties of darkening rooms, problems of ventilation, inefficiency in projecting films, limitations in the availability of equipment and materials, wartime curtailment of delivery service, weaknesses in booking systems, need for improvement of utilization practices, and lack of adequate financial support. The concluding ten pages of recommendations offer specific suggestions for removing these difficulties: the appointment of audio-visual specialists in states, counties, and cities; the development of personnel and the establishment of standards of equipment, service, materials, utilization, and budgetary allowances. *One percent of the annual per-pupil cost is suggested as a minimum operating expense for the audio-visual program.* This would mean a ten-fold increase in the annual expenditures for instructional aids, or approximately one-half as much as is ordinarily spent annually on textbooks. Minimum goals set up for such a program include, for example, one 16mm sound projector for every 200 students, one transcription player for every 200 students (or one per building for schools with less than 200 enrolled), and many other items in like proportion. A consummation devoutly to be

wished, and one that is coming yet, for a' that!

**44. MILLION AND ONE NIGHTS, A.** By Terry Ramsaye. New York: Simon and Schuster, 1926. Two volumes. Pp. lxx, 868, with 103 illustrations.

A detailed account of the origin and history of the motion picture, written in lively style. The work is now out of print, but may be borrowed in many public and university libraries. It is to be hoped that the author will bring out a new edition, with a third volume devoted to the period from 1926 to 1946.

**45. MOTION PICTURE INDUSTRY, THE.** By Terry Ramsaye. No. 52 in a series of vocational monographs. 24 pp. Boston: Bellman Publishing Co., Inc. 1945.

This is the most complete, authentic, and concise guide to the many occupations in the film industry—truly *multum in parvo*. The author is the able editor of *Motion Picture Herald*, *Motion Picture Almanac*, and *Fame*. His *A Million and One Nights* (see above) is a standard history of films. He was for some years a leading newsreel editor and also an editor of dramatic and documentary features. His articles on the movies in the *Encyclopaedia Britannica* and in educational magazines have established him as an academic authority on films who has the unique advantage of thirty years of intimate contact with the industry whereof he speaks. For young Americans interested in entering the film industry, as well as for workers in the industry, Mr. Ramsaye's brochure is full of practical information.

**46. MOTION PICTURES AND RADIO: MODERN TECHNIQUES FOR EDUCATION.** By Elizabeth Loine. Foreword by Luther Gulick. New York: The McGraw-Hill Book Company, Inc., 1938. Pp. 165.

This volume, abounding in common sense, is one of ten



(plus a general report and atlas) comprising the studies resulting from the Regents' Inquiry into the Character and Cost of Public Education in the State of New York, under the chairmanship of Owen D. Young and the direction of Mr. Gulick. It is only natural that under the eye of Mr. Young, a former major executive in the electrical industry, which underlies all film and radio development, a study of this kind should turn out to be practical. Miss Laine's book, after summarizing the platitudes about the educational possibilities of films, which apparently had to be stated here for the *nth* time, defines the role of the state department in an educational film program. She sets up a graphic chart, showing how a state department of education should function in the dissemination of film information, in the training of teachers in film techniques, in film experimentation and research, and in the circulation of materials. Notable in the plan is the recognition given to curriculum units in photoplay appreciation as a phase of visual education. In line with the aims of the former motion-picture committee of the National Council of Teachers of English, better guidance of pupils in their selection of motion-picture entertainment is recommended as well as "more effective utilization of the better theatrical films in literature courses and in courses in motion-picture appreciation."

**47. MOTION-PICTURE VERSION OF SHAKESPEARE'S ROMEO AND JULIET, A.** By Irving G. Tholberg and others. New York: Random House, Inc., 1936. Pp. 290, with ten full-page illustrations.

The first volume of its kind, presenting a literary classic together with the shooting script of the screen version. A de-luxe case study for teachers and stu-

dents of photoplay appreciation. Illuminating articles by the producer, by the literary consultant, by the stars, by the director, by the screen playwright, by the art director, and by the costume designers, as well as a notable study guide by Max J. Herzberg.

**48. MOVIE LOT TO BEACHHEAD.** By the editors of *Look*. Preface by Robert St. John. 292 pp. Garden City, N. Y.: Doubleday, Doran and Co., Inc. 1945.

A stunning array of pictures and a concise text, telling the story of how Hollywood went to war and how it prepared for peace—with training films, documentaries, and entertainment features—sending its writers, cinematographers, actors, and directors to Army and Navy studios, foxhole circuits, battle stations, and beachheads. Historians and teachers will find this vivid volume a treasure-trove of pictorial information about the movies in relation to World War II.

**49. MOVIE PARADE.** By Poul Rotho. New York: The Studio Publications, Inc., 1936. Pp. x, 142, with 600 illustrations.

The history of films from 1903 to 1936 told in a pageant of beautifully reproduced stills, with penetrating analytical comment on each type of film. This is Rotho's best book.

**50. NORTH STAR, THE.** By Lillian Hellman. 118 pp. New York: The Viking Press. 1943.

A movie script by the playwright who wrote *The Watch on the Rhine*, *The Little Foxes*, *The Children's Hour*, and *The Searching Wind*. A native of New Orleans and a lover of the Southland, Miss Hellman writes here of a Russian village in the South of that country, before and after it was invaded by the German army. Louis Kronenberger provides an introduction in which he admits he had never before seen a movie script. Nevertheless, his evaluation is ap-

preciative of the elements which make the scenario a good one. The script was given an elaborate production by Samuel Goldwyn under the direction of Lewis Milestone. Students of the film, which is now available to schools and colleges in 16mm, will enjoy reading this shooting script before and after seeing the film.

**51. ON FILM TECHNIQUE.** By Vsevolod Illorionovich Pudovkin. Translated and annotated by Ivor Montague. London: Victor Gollancz, Ltd., 1929. Pp. 203.

Three important essays and an address on the art of writing, editing, and directing silent films, with considerable emphasis on the technique of montage. Comparable to Edgar Allan Poe's essays on the art of the short-story in that the author is a master of the art he discusses.

**52. PARTICIPATION: THE LAST WORD IN FILMS.** By Bruce Allyn Findlay. Foreword by Vierling Kersey. School Publication No. 384. 36 pp. Los Angeles: Office of the Superintendent of Schools. 1942.

This brochure, by the Los Angeles administrator of visual education, blazes new trails in techniques for utilization of classroom films. Mr. Findlay has no use for teachers who present films without disturbing the complacency of students. He is all for using films to develop action and reaction in learners. He offers a series of imaginative ideas for incorporating in the films themselves devices for compelling maximum class participation in the educational process. Mr. Findlay suggests, for example, that the film may include challenging statements or scoring devices as part of the film narration; that the commentator may make deliberate misstatements to test the alertness of listeners; that the film may embody a quiz for self-scoring by students; that it may par-

tially visualize answers to questions requiring completion by the class; that it may call for responses in unison; that it may repeat a commentary without the accompanying scene, leaving the screen black and requiring recollection of the scene; that it may develop creative thinking by presenting two possible endings to a story and asking which is better; that it may secure emphasis by flashing scenes or words on and off repeatedly; and that it may provide drill by alternating words without scenes and scenes without words.

Always the test of success is a measure of the ability of the device to stimulate cerebration and participation on the part of the student. What remains is to produce a few thousand films embodying these devices.

**53. PETITION IN EQUITY: United States of America, v. Paramount Pictures, Inc., et al., Defendants.** By Lamar Hardy and Paul Williams. Washington, D. C.: United States Government Printing Office, 1938. Pp. 119.

Includes a history of the motion-picture industry in concise form, down to 1938, based on scholarly investigation of the branches of the industry, its competitive conditions and trade practices, and conclusions which the petitioner offers as a basis for important changes in the American system of distributing and exhibiting photoplays.

**54. PHOTOPLAY, THE.** By Hugo Muensterberg. New York: D. Appleton & Co., 1916. Pp. 232.

A pioneer study of the psychology and the aesthetics of the silent motion picture. Chapter IV, on "Attention," contains a classic discussion of the significance of the closeup.

**55. PHOTOPLAY APPRECIATION IN AMERICAN HIGH SCHOOLS.** By William Lewin. Foreword by Walter Barnes. New

York: D. Appleton-Century Co., 1934. Pp. xv, 122.

Principles and methods of teaching photoplay appreciation, based on large-scale research in seventeen states. A basic monograph, describing what has been called "one of the most important enterprises undertaken in a decade in the public schools" (Ashville, N. C., *Times*).

**56. PICTORIAL HISTORY OF THE MOVIES, A.** By Deems Taylor, Marcelene Petersen, and Bryant Hale. 350 pp. New York: Simon & Schuster, Inc. 1943.

In spite of a number of errors, which will no doubt be corrected in subsequent editions, this is a useful aid to the study of photoplay appreciation. The volume presents about a thousand half-tone reproductions of stills with annotations, which carry the reader, after a fashion, through the infancy of American films, and thence over the subsequent periods of development. The treatment is popular rather than critical or scholarly.

**57. PRESENTING SCOTLAND: A FILM SURVEY.** By Norman Wilson. 36 pp. Illustrated. Edinburgh, Scotland: Edinburgh Film Guild. 1945.

Here is a valuable account of the Scottish documentary film movement, which was begun by John Grierson and which has produced a considerable array of pictures during the past 15 years. To those of us who have followed the work of Grierson and his contemporaries—Paul Rotha, Mary Field, Stuart Legg, Alberto Cavalcanti, John C. Elder, Arthur Elton, to mention only a few—it is gratifying to read Mr. Wilson's statement of the aspirations of Bonnie Scotland for a permanent place in the cinema sun. The land which gave us Robert Burns, Sir Walter Scott, and Robert Louis Stevenson may before long produce a film genius of similar stature.

To provide a solid basis for development, Mr. Wilson recommends the raising of a fund for the establishment of a Scottish School of Cinema, to be part of one of the art colleges. After perusing Mr. Wilson's list of nearly 100 films of Scotland, we are 100 percent for his plan.

**58. PRODUCING SCHOOL MOVIES.** By Eleanor Child and Hardy Finch. New York: D. Appleton-Century Co., 1941. Pp. xii, 151. Illustrated.

Monograph (or rather duograph) No. 12 in the notable and growing series sponsored by the National Council of Teachers of English, this volume is the most complete and practical handbook dealing with the creative and technical elements of 16mm movie-making as a phase of the teaching of English composition in direct relation to audio-visual education. The authors are members of the Greenwich (Conn.) school system. Co-author Finch, a past president of the NEA Department of Secondary Teachers, and editor of *Secondary Education*, is a leading authority on progressive aspects of secondary education.

**59. PROJECTING MOTION PICTURES IN THE CLASSROOM.** By Francis W. Nael. Washington, D. C.: American Council on Education, 1940. Pp. vii, 53. Illustrated.

The fifth in a series of studies of motion pictures in education, dealing specifically with an experimental program of exploration of ways and means of using films in the curriculum of the public school system at Santa Barbara, California, an evaluation center of the Motion-Picture Project of the American Council on Education. It deals with the arrangement of physical conditions, the selection of equipment, and the training of personnel, including student operators. The author was for-



merly director of visual education in the Santa Barbara schools and is now chief of the division of audio-visual aids in the California State Department of Education. Dr. Charles F. Hoban, Jr., director of the project, and now in charge of visual education at Philadelphia, provides an illuminating foreword.

**60. RISE OF THE AMERICAN FILM, THE.** By Lewis Jacobs. New York: Harcourt, Brace, and Co., 1939. Pp. 585, illustrated.

The best history of American films in print and the first critical account of the movie in America in its commercial, artistic, and social aspects. An ideal text for colleges, adult groups, and mature high-school students. Iris Barry provides an excellent preface.

**61. SCHOOL USE OF VISUAL AIDS.** By Cline M. Koon. Washington, D. C.: U. S. Office of Education, 1938. Pp. 68, illustrated with diagrams and photographs.

An interpretative study of the data collected in the National Survey of Visual Instruction in Elementary and Secondary Schools, by the government's former specialist in radio and visual education. Still useful to the student of motion pictures is Chapter IV, which gives due attention to the teaching of photoplay appreciation.

**62. SELECTED FILMS FOR AMERICAN HISTORY AND PROBLEMS.** By William H. Hartley. New York: Bureau of Publications, Teachers College, Columbia University, 1940. Pp. 275.

The volume is in the main an annotated catalog of some 350 films of interest to teachers of American history and related social studies. Each film is carefully synopsisized and evaluated. Included is a section on criteria for evaluating social-studies films. A directory of distributors is provided. It is to be hoped that the book will be revised and

brought up to date. What the teacher needs to know is what film is the best of its type in each field; hence an on-going directory like the Wilson *Educational Film Guide* needs to be used in combination with Dr. Hartley's handbook. No doubt some omissions, like that of the Nu-Art *Abraham Lincoln*, and some minor errors, such as mentioning Warner Brothers instead of MGM as the producers of *Servant of the People*, will be corrected in a second edition. Information as to the many illustrated study guides which apply to social-studies films, including some films listed by Mr. Hartley, also should be included: in the present volume none of the materials sponsored by the Department of Secondary Teachers of the National Education Association is mentioned.

**63. STAGE AND THE SCHOOL, THE.** By Katharine Ommaney. New York: Harper & Bros., 1939. Revised edition. Pp. 504, illustrated.

The best textbook covering the entire field of the drama at the secondary-school level, including newer chapters on motion-picture production, make-up for stage and screen, and television production, as well as sections on film history, film acting, and shopping for films.

**64. STARS AND STRIKES.** By Murray Ross. New York: Columbia University Press, 1941. Pp. x, 233.

An account of the unionization of Hollywood, of special interest to social-studies and commercial classes. Useful as a basis of reports in classes studying industrial relations and economics. The book tells for the first time the complete story of the dramatic conflict of capital and labor in Hollywood—how Los Angeles changed from a citadel of anti-unionism to a union town in which the democratization of labor brought about friendly re-

lations between the elite and the low-wage earners of the industry. The author is a teacher of economics at Brooklyn College.

**65. STUDENTS MAKE MOTION PICTURES.** By Floyd E. Brooker and Eugene H. Herrington. Washington, D. C.: American Council on Education, 1941. Pp. vii, 142.

A brilliant book that should be read by every American teacher interested in vitalizing secondary education. This seventh study in the notable series of reports of the American Council on Education's Motion Picture Project takes rank as the most practical text dealing intimately with the fundamental problems of the production of text films. One hopes that schools everywhere will join the movement to make honest-to-goodness text films in great volume, financing them by a system of distribution and exchange to which all will contribute. If schools can make good text reels at \$500 each, there are commercial distributing organizations now that will undertake to reimburse them in exchange for the right to distribute the films nationally. Imagine the possibilities of a large-scale co-operative enterprise in which young America would make its own films under expert supervision!

**66. SUGGESTIONS FOR PROLONGING THE SERVICE LIFE OF 16MM PRINTS.** By Frank Wing, Jr. 12 pp. New York: Allied Non-Theatrical Film Association, Inc., 303 Lexington Avenue. 1943.

An Ansco research expert analyzes the factors influencing the service life of 16mm prints and offers practical suggestions for avoiding film damage during projection and rewinding; reducing film brittleness and curl; securing proper humidification, cleaning, waxing, renovation, scratch removal, and storage. Mr. Wing lists 15 "do's"

and 8 "don'ts" for 16mm users. Copies of this useful brochure are available in quantities at low rates as a service of the ANFA organization.

**67. TALKING PICTURES: HOW THEY ARE MADE—HOW TO APPRECIATE THEM.** By Borrett C. Kiesling. Foreword by Will H. Hays. Richmond, Va.: Johnson Publishing Co., 1937. Pp. vi, 332.

A prewar, but still useful, account of the steps in making a photoplay, with descriptions of the many departments of a big studio. The first textbook written for high-school students by a worker within studio walls. The author is a former newspaper man who has had long experience as a studio publicity executive and who has observed film making at close range. He surveys the background, the foreground, and the probable trend of the photoplay-appreciation movement. The book is printed in large, clear type, is well bound, and is illustrated with 36 full-page halftones.

**68. TEACHING DRAMATIC ARTS IN THE SECONDARY SCHOOLS.** Ernest Bavely, Editor. 52 pp. Meadville, Pa.: American Educational Theatre Association. 1945.

Included in this presentation of the recommendations of the high-school committee of the AETA, of which Editor Bavely is chairman, are notable sections on the social and educational bases for teaching motion-picture appreciation, suggested activities for drama teachers in relation to motion pictures, and qualifications for the teacher of photoplay appreciation.

**69. TEACHING WITH MOTION PICTURES.** By Mory E. Townes. New York: Teachers College Bureau of Publications, 1938. Pp. 25.

A guide to sources of information and materials, the first of a series of Teachers College Library Contributions. Excellently organized, accurately

compiled, and concisely presented—a "must" pamphlet for the student of motion pictures, setting a high standard of practical scholarship in its field.

**70. TELEVISION PROGRAMMING AND PRODUCTION.** By Richard Hubbell. 207 pp. Illustrated. New York: Murrey Hill Books, Inc. 1945.

This is by far the best book on television yet published. It is sure to be a standard text for some years. The volume clearly explains the nature of television, analyzes the basic differences between movie-making and television programming, and includes an excellent discussion of the principles of cinematography and film editing. The audio and video elements of television are clearly defined. The significance of every detail necessary to an understanding of the new video industry is made luminous through drawings and photographic illustrations. Mr. Hubbell's presentation of a highly technical subject is consistently smooth and at times fascinating.

**71. TWENTY BEST FILM PLAYS.** Edited by John Gossner and Dudley Nichols. 1112 pp. New York: Crown Publishers. 1943.

The most ambitious attempt yet made to present a collection of best screenplays, now developing into an annual institution.

Of the 20 scripts reproduced in the book, five are from the MGM studio—*Fury*, *The Women*, *Mrs. Miniver*, *The Good Earth*, and *Yellow Jacket*. Columbia is represented by 3, Warners by 3, RKO by 2, Twentieth Century-Fox by 2, and the following by one each—Goldwyn, Paramount, Universal, Wanger, and U. S. Film Service.

The writers represented are Robert Riskin, Anita Loos, Jane Murfin, Morrie Ryskind, Eric Hatch, Sidney Buchman, Seton I. Miller, Robert E. Sherwood,

Joan Harrison, Ben Hecht, Charles MacArthur, Nunnally Johnson, Philip Dunne, Vina Delmar, Francis Faragoh, Bartlett Cormack, Fritz Lang, Heinz Herald, Geza Hecceg, Norman Reilly Raine, John Huston, Wolfgang Reinhardt, Aneas MacKenzie, James Hilton, Arthur Wimperis, George Froeschel, Claudine West, Dan Toth-eroh, Stephen Vincent Benet, Dudley Nichols, Talbot Jennings, Tess Slesinger, Edward Chodorov, and Pare Lorentz.

One of the most illuminating contributions in the anthology is the memorandum of music instructions prepared by Pare Lorenz for his documentary, *The Fight for Life*.

**72. TWO HUNDRED THOUSAND FEET: THE EDGE OF THE WORLD.** By Michael Powell. New York: E. P. Dutton and Co., 1938. Pp. 334.

The story of a group of 24 young men who deliberately marooned themselves on the Island of Foula, one of the Shetland Islands, to make the documentary and dramatic film entitled *The Edge of the World*. The book describes their struggles to get started and their struggles to get finished. It covers a period of five months on location under the direction of Mr. Powell, who started his career as an assistant to Director Rex Ingram and who is now a leading British director and producer.

**73. VISUALIZING THE CURRICULUM.** By Charles F. Hoban, Charles F. Hoban, Jr., and S. B. Zismon. New York: The Cordon Co., 1937. Pp. xv, 304, with numerous illustrations.

A volume of interest to experienced educators as well as teachers in training. The text is systematic in its presentation of the principles and practices of visual education. After eight years, the basic value of the book is still great.

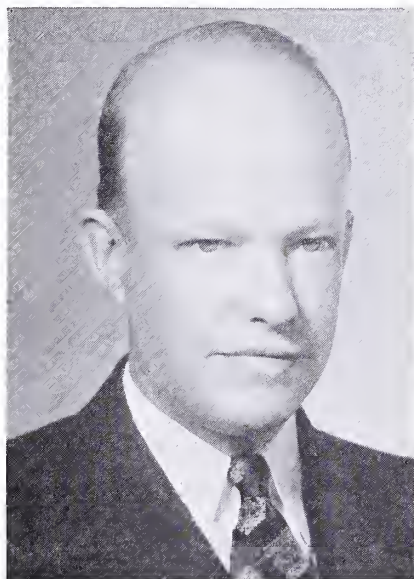


# WHO'S WHO IN RADIO EDUCATION

## No. 10: I. Keith Tyler

Among America's top-notch authorities on radio education is I. Keith Tyler, Professor of Education and Director of Radio Education at Ohio State University, Director of the Institute for Education by Radio, and President of the Association for Education by Radio. Professor Tyler was formerly Director of the Evaluation of School Broadcasts project, a nation-wide study of the effects of radio programs upon children and of the usefulness of radio programs in education, sponsored by the Federal Radio Education Committee of the Federal Communications Commission and supported by grants from the General Education Board of the Rockefeller Foundation.

As Director of Radio Education at Ohio State University, Tyler has the responsibility for developing and co-ordinating all radio activities of the institution, including broadcasting, training of students in radio, radio research, and conferences. The University's radio station, WOSU, has become nationally recognized as an outstanding educational station as a result of Tyler's activities. University staff members participate in radio programs as an accepted part of their university duties, equivalent in importance to teaching, research, or other forms of educational service. Provision for the training of students in the field of radio broadcasting is now in process of reorganization to bring to-



I. Keith Tyler

gether the various contributing departments and to facilitate close working relationships with stations and networks, so that students may be trained for the realities of radio positions.

As Director of the Institute for Education by Radio, Tyler plans and administers an annual international meeting for broadcasters, educators, and civic leaders. The program is developed by a program committee from the suggestions of those who have attended in previous years. The conference is devoted to the discussion of radio policy and the techniques of educational broadcasting. More than 1100 persons from the United States, Canada, and Great Britain attended in 1944.

Tyler appears frequently on the programs of general educational conferences, conventions, and institutes and acts as con-

sultant to radio-education groups throughout the country.

Since May, 1944, he has been president of the Association for Education by Radio. He is also one of five educational representatives on the Council on Radio Journalism.

Born in Table Rock, Nebraska, on February 18, 1905, Tyler received his early education in that state and was graduated from the University of Nebraska. He did graduate work at Yale University and at Columbia University, receiving his M.A. and Ph.D. degrees from the latter institution. He has been director of research in the public schools in Allegany County, Maryland, and assistant director of research and curriculum in the public schools of Oakland, California. He has taught at the University of Illinois and at the University of Chicago.

Tyler's publications include a research monograph dealing with the outcomes of social-studies instruction and a report of a high-school discussion group which he conducted. In addition, he has written and published some 75 articles dealing with radio education and the curriculum. With Normal Woelfel, he is the editor of *Radio and the School*, a new guide-book for teachers and school administrators.

In October, 1944, Tyler was given the Annual Award of Merit by the Advisory Committee of the Chicago School Broadcast Conference for "outstanding and meritorious service in educational radio."

# IS RADIO EDUCATIONAL?

BY I. KEITH TYLER

Professor of Education, Ohio State University, Columbus

Is radio an educational agency? In the present critical period, will the broadcasting facilities of the world be dedicated to the tremendous task of developing mutual understanding among the varied nations and peoples? Or will they be used primarily for profit, on the one hand, or national aggrandizement, on the other?

This is the basic issue of broadcasting in the post-war world. All other issues are trivial in comparison. In an age of atomic bombs and robot, globe-girdling airplanes, either we learn to get along with other nations and peoples, or we all die. There is no other alternative. If men and women everywhere are to understand each other and to have possession of the facts basic to continuous adjustments in economics, culture, and politics, a gigantic program of education must be undertaken.

It must begin at once, it must proceed with utmost speed, and it must use every available avenue of communication. Because of the urgency of the task and because of its demonstrated effectiveness during the war, radio constitutes the prime medium for this all-important job. It is instantaneous, it can reach all levels of the population, and it can achieve results. What is to prevent its maximum use in this highest priority enterprise?

In the first place, radio may not be accorded serious recognition as an educational agency by educators themselves. When

a great educational need is recognized, planning to meet the situation is all too frequently circumscribed by the traditional boundaries of scholastic endeavor. Thus the Educational and Cultural Organizations of the United Nations, like its predecessor, the Institute for Intellectual Cooperation, may find itself concerned primarily with the exchange of professors and students, the circulation of research documents and scholarly publications, and the interchange of artists and their works.

Yet the whole future of civilization may depend much more upon the adequacy of popular education derived from radio, motion pictures, and the press. Likewise, the formal educational groups, the American Council on Education, the American Association of University Professors, the National Education Association, and the like, seldom give serious consideration to the great mass media, and in their attitude toward radio broadcasting, they demonstrate their utter failure to grasp its vital significance in this supremely important educational job.

In the second place, American broadcasting may find the pursuit of profit preventing radio's real dedication to this educational enterprise. If another war destroys civilization—as it most certainly will—there will remain neither broadcasting nor an American enterprise system. It would seem that the development of international understanding and enlightenment is just as important today as winning the war was yesterday, and

just as much outside the realm of reasonable controversy.

During the war period, the radio stations of this country did a magnificent job. They dedicated time, talent and resources to a variety of war services with signal success. They aided the war on the home front and around the world. Coincidentally, they prospered in unparaleled fashion. Due to the nature of tax regulations, the abundant activity of business enterprise, and the patriotism of advertisers who sponsored war programs, broadcasters found that winning the war went hand-in-hand with enlarged profits.

But in peacetime, far-sighted vision and dedication to the public welfare may not necessarily result in greater monetary returns. Public service may really be in conflict with profit. Will American radio, recognizing the urgency of the educational task, be willing to forego a portion of gain for the public good? Will broadcasters tackle this challenging enterprise in the same spirit of whole-hearted devotion that characterized their war effort? Will winning the peace have priority over business as usual?

In the third place, radio may not be used vigorously because of the traditional fear of propaganda. Americans are rightfully antagonistic to a controlled radio; they want access to complete information. But this policy may operate to encourage inaction. Broadcasters may shirk their rightful responsibilities in the name of fair play.

International matters are controversial; better avoid them en-



tirely rather than present one side alone. Radio must not be a vehicle of propaganda. During wartime, winning the war is not debatable; but winning the peace, when the hostilities have ceased, is controversial. Broadcasting is primarily for entertainment. News will be presented; informative talks and forums at odd hours must be carried; but beyond this, radio should not go. So will run the argument.

But meanwhile, scientists in laboratories all over the world will perfect new weapons, will improve atomic bombs and death rays, and will ready the instruments of destruction for man to turn upon himself because he would not understand. Truly, the most deadly sin is ignorance. With radio at hand as a vehicle for enlightenment, will it be prostituted in the name of impartiality? Democracy must not mean inaction. Acceptance of the responsibility for education im-

plies completeness and fairness, but not abstention.

In the fourth place, radio may be used for competitive nationalistic purposes so as to prevent real understanding among peoples and nations. Radio may become an agency of international policy, a weapon of power politics, to be turned upon friend and foe for ulterior purposes. Both before and during the war, both sides used radio extensively in furthering their conflicting aims. Potential allies were wooed; fifth columns and resistance movements were encouraged; dissatisfactions and grievances were stirred up; seeds of suspicion and distrust were planted. Now radio is to be turned to peaceful purposes and its powers harnessed for international understanding. Can this transition be made overnight by people steeped in the objectives and techniques of radio warfare?

In countries in which radio is

controlled by government, the problem is whether radio can be operated to serve broad, long-time objectives of peace and understanding in separation from day-to-day policies of changing party politics. In the United States, the problem is whether radio shall be used largely to further international markets for great American corporations, or be used altruistically to further broad policies of international collaboration. Internally, the networks will extend their efforts in bringing to American listeners news and color from foreign countries. But until international broadcasting shall truly become a two-way exchange among nations, we shall have only begun.

To the task of developing international understanding, educational broadcasters must bring their skill, their imagination, and their devotion. In the years ahead, radio education will face its greatest challenge.

## RECOMMENDED PHOTOPLAYS

*Reviewed by Dr. Frederick Houk Law, Editor,  
Educational Department, The Reader's Digest*

**LEAVE HER TO HEAVEN.** Character study. 20th-Fox. John M. Stahl, Director. Strongly recommended for all.

For exquisite beauty of Technicolor pictures, *Leave Her to Heaven* is notable. For its clearness of character presentation and for its interest in plot it is likewise notable. In the course of the picture story, Gene Tierney, Jeanne Crain, and Cornel Wilde play their roles with striking effectiveness.

Those persons who have read

Ben Ames Williams's novel on which the film story is based know the fascinating nature of its study of an unbalanced nature, its analysis of a too-possessive ego.

A young writer (Cornel Wilde) marries a beautiful girl (Gene Tierney) whose love is so demanding that she can tolerate no sharing of affection with anyone, whether man, woman, or child, relative or otherwise. She had wished even

her own father "all for herself." In the course of the story we see the steady increase of this possessiveness and watch it develop toward tragic results. For this the makers of the narrative provide a series of incentives that awaken a degree of sympathy for the erring young woman.

In his management of the psychology of the story Director Stahl has achieved high success. By contrasting character, by



Fred Astaire and Gene Kelly in one of the charming dance sequences in MGM's forthcoming Technicolor production, "Ziegfeld Follies."



showing vacillation, doubt, and almost chance arrival at decisions, he has produced strong sense of reality. In particular, through use of unusually beautiful Technicolor shots of lake and mountain scenery, he has produced something that corresponds to musical accompaniment throughout the picture.

In many respects *Leave Her to Heaven* rises far above the average.

**THE SEVENTH VEIL.** A story of psychoanalysis. Universal Pictures. Compton Bennett, Director. Strongly recommended.

Just as Edgar Allan Poe loved to probe the mysteries of the mind, as in *The Fall of the House of Usher*, so some modern writers for the screen love to develop plays concerning the subconscious. Today we have *The Picture of Dorian Gray*, *Spellbound* and now *The Seventh Veil*. That "seventh veil" hides the very ultimate of personality, the deep inner secret that one does not show to the world.

With great skill, scientific accuracy, and strong personal appeal, the new British-made film tells a fascinating narrative of narco-hypnosis, that combination of narcotics and hypnotism that makes a person lay bare his inmost self.

According to the story, an internationally known pianist, injured in an automobile accident, makes a desperate effort to commit suicide. Why? A narco-hypnotist probes deep into the young woman's memory of her past. A series of enthralling flash-backs tells the entire story, from her childhood to the present. Then, knowing the cause of her despondency, the physician finds a way to effect a complete cure.

The dignity and seriousness of the production, the freedom from all buffoonery, and the slow application of recogniz-

able scientific procedures, give the picture a gripping quality that immediately interests and pleases.

In England this motion picture attracted crowds. It should make strong appeal here.

**THE BELLS OF ST. MARY'S.** Human-interest comedy. RKO Radio. Leo McCarey, Director. Enthusiastically recommended.

"An invited audience loved every minute of the picture and left the auditorium brushing unabashed tears from happy eyes," said a reviewer in the *Motion Picture Herald*. In its second week in New York, at nine in the morning, over 4,000 persons stood in long lines hoping for admission. Certainly the success of *Going My Way*, to which *The Bells of St. Mary's* is a kind of sequel, or the popularity of Ingrid Bergman and Bing Crosby, or the nature of the subject, or the excellence of the picture itself, or all these together, account for such instant success.

Without having either the imitable Barry Fitzgerald or the close human touch of *Going My Way*, *The Bells of St. Mary's* stands fully on its own as an unusual picture. It is the story of a tactful priest, a devoted sister superior, a school, and a rich man. Incidentally, it is also the story of a little girl, waif of a broken family. These far-reaching lines of interest unite in making a tenderly appealing picture-story.

Bing Crosby once again is Father O'Malley, this time tactfully suggesting procedures for the school over which Sister Benedict (Ingrid Bergman) presides. A millionaire, whose property adjoins the school, plots to have the school buildings condemned as unsafe and thus gain possession of the land; the nuns pray that somehow the millionaire will be led to give his land

to the school and to erect new school buildings.

The entire story is managed with delicacy, humor and understanding. Best of all, scores of deft touches throughout the production give life, sparkle and spirit. Producer-Director McCarey shows remarkable skill in covering the dry bones of narrative with the reality that comes from all the little incidents that make life.

Here is a picture that everyone wishes to see—and that everyone should see.

**BURMA VICTORY: THE ALLIED CAMPAIGN IN BURMA.** British Army Film-Unit Production. Distributed by Warner Brothers. Captain Roy Boulting, Director. Recommended.

In *Burma Victory* an entire chapter of recent history appears on the screen for the interest of the present and the instruction of the future. Made by British, Indian, and American combat cameramen, all the pictures of persons, scenes, and events are strictly authentic. In an hour of running time, the film shows the entire history of the desperate fighting in the dense jungles, high mountains, and wild gorges of the vast region between China and India. Without any single group of leading characters, and without including any story other than that of the complete overthrow of the Japanese in the wild Burma region, *Burma Victory* has the unity of a military campaign conducted under almost impossible conditions and leading through three years of gigantic effort and bloody fighting to full victory.

In spite of the difficulties that the combat cameramen had to overcome, all the shots are clear, interesting in nature, and thrilling in their unplanned sequence.

Such a record has high value for the future.

**CHALLENGE TO HOLLYWOOD.**

**March of Time. British Motion-Picture Rivalry. Recommended.**

A new *March of Time* presentation sets forward the challenge that British motion-picture producers are now making to Hollywood in an effort to gain a goodly share of the world's motion-picture market. For many years British motion-picture stars, such as Noel Coward, Ronald Colman, Ida Lupino, Charles Laughton, and C. Aubrey Smith, have aided materially the success of United States films. Now the British producers propose to challenge the supremacy of Hollywood. With almost unequalled financial backing, J. Arthur Rank, controlling hundreds of motion-picture houses in England, proposes to extend British films throughout the world. With such lavish productions as G. B. Shaw's *Caesar and Cleopatra* and Shakespeare's *Henry V* British films will appeal to lovers of literature as well as to the general public.

**THE SPIDER. Detective melodrama. 20th-Fox. Robert Webb, Director, Recommended.**

Some eighteen years ago a bizarre stage-play, *The Spider*, by Fulton Oursler and Lowell Brentano, thrilled New York audiences and ushered in a series of melodramatic mystery plays. Made now into a motion picture play, *The Spider* has lost much of its gripping interest and has become a detective melodrama. The significance of the title, made startlingly prominent in the stage-play, hardly appears at all in the motion-picture presentation.

A series of murders, an amateur detective (Richard Conte), a mysterious young woman (Faye Marlowe), and a mind-reading magician form central points in the story.

Informed that her sister had been murdered some time before, an actress appeals to a private detective whom her informer had named. That person's investigations involve him in suspicion of the crimes. In fact, the detective does act with a very high hand, indeed, transporting a corpse, entering a room officially sealed by the police, breaking jail, and in many ways flouting authorities.

Lacking the mystic symbolism of the stage play, *The Spider* has all the virtues and all the faults of motion-picture detective stories.

**MASQUERADE IN MEXICO. Comedy. Paramount. Mitchell Leisen. Director.**

Dorothy Lamour and Arturo de Cordova lead in an elaborately produced film story of intrigue and social life in the home of a rich banker in Mexico. On her plane trip to Mexico, Dorothy Lamour, as a night club entertainer, discovers that she has been led to carry a stolen diamond for which police authorities are looking. She slips the diamond into the pocket of a fellow-passenger and thereby sets in motion a long series of amusing events. All of her own money having been stolen, she finds herself arriving in Mexico in penniless condition, and then surprisingly provided with every luxury. She accepts employment to pose as a Spanish Countess and make love to a bull fighter as a means of luring him away from a rich man's wife.

The motion-picture story gains its title from the fact that in the picturesque old monastery in which the banker lives the hostess prepares a masquerade party. This serves to introduce colorful costuming, a great deal of lovely music, special scenic sets and unique dancing. All this, with a slender thread of

romantic story running through it, makes pleasant entertainment of a somewhat sophisticated nature.

**ROAD TO UTOPIA. Satirical Farce. Paramount. Hal Walker, Director.**

Bing Crosby, Bob Hope and Dorothy Lamour, somewhat assisted by Robert Benchley, play high jinks in a series of ridiculous events supposed to take place in Alaska. Like Charlie Chaplin's "Klondike" farce of years ago (*The Gold Rush*), this new absurdity shows heavily-bearded, fierce "bad men," immense precipices down which everyone seems about to slide, prowling bears, mad episodes with dog sledges, confused scenes in frontier dance-halls and all the other paraphernalia of gold-mining Alaska.

Robert Benchley, as an entirely needless narrator, intrudes now and then into the picture and comments upon its events as if he were a showman exhibiting the scenes. Bing Crosby and Bob Hope likewise "kid" the picture and increase the satire. Under these conditions *The Road to Utopia* ridicules the desperate adventures and miraculous escapes shown in pictures of many years ago.

Not a grain of sense in it, to be sure, but if one wants nonsense here it is.

**PEOPLE ARE FUNNY. Satirizing Radio Programs. Paramount. Sam White, Director.**

Persons who like the slapstick "truth or consequences" types of radio programs, and the orchestras that prefer blare rather than melody, perhaps may enjoy *People Are Funny*. The story concerns the development of an audience-participation radio show, and rivalry to obtain a radio contract.

Jack Haley, Helen Walker, Rudy Vallee, Ozzie Nelson, and



Philip Reed carry the principal parts in the somewhat confused story.

**WHISTLE STOP.** Melodrama. United Artists. Leonide Moguy, Director.

Old-time melodrama, replete with plotting, double-crossing and murder, comes to the fore in *Whistle Stop*, a story of underworld life in a small town at which trains stop only on signal.

George Raft and Victor McLaglen, the one as a town ne'er-do-well and the other as an ex-convict bartender, play their rough parts well, but in so doing they do not elevate the tone of the film story. Even Ava Gardner, as the youthful leading woman of the story, carries the role of a young person whose past in Chicago is hinted at but not explained.

Whatever realism *Whistle Stop* has is coarse in conception and highly melodramatic in nature.

**DOLL FACE.** Musical comedy. 20th Century-Fox. Lewis Seiler, Director. For adults.

Obviously founded upon the life-story of a certain burlesque queen who made the story of her career a best-selling book of the day, *Doll Face* tells about the ambitions and the success of a girl of the Gayety Follies. Incidentally, perhaps for the benefit of those persons who never see burlesque, the motion picture shows something of the nature of the stage and the audience in a burlesque house.

Vivian Blaine, as the dancer and singer called "Doll Face," has sufficient personal charm to carry the part well. As a foil to her, Carmen Miranda, with her Latin ways and forceful personality, adds piquancy to the story.

Dennis O'Keefe, as Mike Hanigan, manager of a burlesque show, finding that up-town stage-managers will not accept a

singer from a down-town gayety theater, seeks what he calls "culture," and engages a rich, marriageable, and wholly unattached young author to ghost-write the life of "Doll Face." This he does so successfully that he wins an up-town stage for the lady and all but gains for himself a wife.

The story is well and pleasantly acted and, in spite of concerning the burlesque, is generally free from offense.

### ADDITIONAL REVIEWS

**THE ROAD TO UTOPIA.** Comedy. Paramount. Hal Walker, Director. Highly recommended for all.

This gay and amusing comedy makes us realize how much we have been missing those "Road" pictures for the last few years. Bob Hope and Bing Crosby are still the perfect comedy team supplying just the right blend of humor and musical romance. This time, the scene is laid in Alaska, during the Gold Rush days, and the heroes get involved in a fast and furious plot concerning gold mines, lost maps, cruel villains, and helpless heroines. The story never takes itself seriously, many of the gags and comedy situations are hilariously funny (watch for the "Put It There, Pal" and the bear sequences), and the direction keeps the plot moving at a fast pace. Dorothy Lamour is again the heroine, and one may call her and the team of Hope and Crosby a perfect blending. We may well hope that "Road" pictures will never come to the end of their road.

—EMILY FREEMAN

**CORNERED.** Melodrama. RKO Radio. Edward Dmytryk, Director. Recommended.

In *Cornered*, the new Dick Powell roars on to new deeds of derring-do. Battling sophisticated, slimy, and cold villains of

an Eric Ambler thriller with the headlong foolhardiness of his first detective role in *Murder, My Sweet*, Powell, a discharged RCAF officer, grimly trails a reportedly dead collaborationist killer from post-war France to effete corrupt Buenos Aires, in order to revenge the murder of his wife. By dint of luck, hunches, pig-headedness, and sheer courage, he finds his man and kills him. The photography, politics, settings, and acting are all superior, and the suspense is tensely maintained throughout. Good, clean, exciting adventure with a dash of anti-fascism and a hint of new implacable Monte Cristo, out for vengeance. Definitely, a superior film.

—JULIUS C. BERNSTEIN

**BECAUSE OF HIM.** Comedy drama with songs. Universal. Richard Wallace, Director. Recommended.

What this picture lacks in plot imagination is redeemed by the fine performances of Deanna Durbin and Charles Laughton. It is the story of a girl who prefers the theatrical stage to the public kitchen, and by the ruses of an autograph on a letter of recommendation manages to get a chance to display her talent. Of course, her apartment is too luxurious and she bursts into song without sufficient provocation, and yet *Because of Him* is good entertainment.

Whatever the pretext, Miss Durbin's songs are melodious and warm and the proper type for her gifts. She portrays her role with understanding and truth. As for Charles Laughton, it is not always easy to tell when he is acting and when mugging, but since the role as "John Sheridan" calls for both—and he does both to perfection—his portrayal is delightfully spiced with chuckles and sympathy.

—HELEN E. WINTER

# "VARIETY'S" MINIATURE REVIEWS OF FORTHCOMING FILMS

*The drama's laws the drama's patrons give,  
For those who live to please must please to live.*

—SAMUEL JOHNSON

The chief criterion applied by *Variety* in these estimates of forthcoming films is the commercial value of the offering. Compare these evaluations with those of educators like Dr. Frederick Houk Law as a basis for stimulating group discussion and appreciation of film values.

## "Variety's" Miniature Reviews December 5, 1945

"Road to Utopia" (Par). Wacky and fast Crosby-Hope-Lamour release in the "Road" series, fourth to date. Big b.o.

"Masquerade In Mexico" (Par). Fair story made okay by fine acting work of Dorothy Lamour, Ann Dvorak, Arturo de Cordova.

"A Letter for Evie" (M-G). Neat comedy-drama with familiar cast of names for twin-bill bookings.

"Frontier Gal" (Color) (U). Lusty western feature satire in Technicolor. Stout b.o. possibilities.

"Tokyo Rose" (Par). Well-paced action drama about the femme Jap propaganda radio announcer, looks okay for b.o.

"House of Dracula" (U). A money horror opus combining U's Dracula, the Wolfman and Frankenstein Monster.

"An Angel Comes to Brooklyn" (Musical) (Rep). Fairly diverting musical programmer.

"White Pongo" (PRC). Poorly-executed jungle meller; weak b.o.

"Rake's Progress" (Eagle-Lion). Rex Harrison, Lilli Palmer in British production likely to go over strongly in America.

## "Variety's" Miniature Reviews December 12, 1945

"Miss Susie Slagle's" (Par). Drama of medical students with average box-office outlook.

"Prison Ship" (Col). Secondary melodrama about Jap atrocities; okay dualer.

"Pillow of Death" (U). Program murder mystery, okay for supporting brackets and chiller fans.

"South of the Rio Grande" (Mono). Cisco Kid in a standardized western; okay for the action fans.

"Along the Navajo Trail" (Songs) (Rep). Newest Roy Rogers western an OK b.o. entry.

"Nais" (Gaumont). Fernandel in Marcel Pagnol adaptation of Emile Zola novel; has some possibilities for American market.

"Rome, Open City" (Minerva Film). Italy's first bid for post-war foreign market; looks extremely mild entry for U. S.

"Peach Blossom" (Grovas). Mexican-made boasts Fernando Soler, Esther Fernandez. Has some U. S. theatre possibilities.

"Johansson Gets Scolded" (Swedish). Dull importation; weak b.o.

"Pink String and Sealing Wax" (Eagle-Lion). Fable of Victorian period in England not likely to mean much in U. S.

## "Variety's" Miniature Reviews December 19, 1945

"Adventure" (M-G). Clark Gable, Greer Garson, Joan Blondell, Thomas Mitchell in smash love story; big biz and long runs.

"Doll Face" (Musical) (20th). Routine film musical about burlesque queen that will do better in the nabes.

"Dick Tracy" (RKO). Fast action meller based on comic strip of same name for supporting spots.

"The Crime Doctor's Warning" (Col). Warner Baxter in a good whodunit, okay for the family trade.

"Woman Who Came Back" (Rep). Horror melodrama, sturdy fare for chiller trade.

"Strange Voyage" (Signal). Okay

first venture for ex-serviceman film company. Shapes up as supporting material in action houses.

"The Strange Mr. Gregory" (Mono). Satisfactory meller for duals.

"Frontier Feud" (Mono). First-rate western starring Johnny Mack Brown.

"Girl With Grey Eyes" (Minerva). French-made given no chance in America despite Fernand Ledoux's fine performance.

## "Variety's" Miniature Reviews December 26, 1945

"Voice of the Whistler" (Col). So-so whodunit of its type.

"The Tiger Woman" (Rep). Fair murder meller fare.

"Lightning Raiders" (PRC). Buster Crabbe, Al St. John in an okay western.

"It Happened at the Inn" (Metro-Int'l). French-made comedy-drama outstanding; strong boxoffice at arty theatres.

"Once There Was a Girl" (Russian-made) (Artkino). Moving story but slow and not for average U. S. audience despite English titles.

## "Variety's" Miniature Reviews January 2, 1946

"Caesar and Cleopatra" (Eagle-Lion). Pascal's (Rank) Shavian epic disappointing despite opulence.

"The Harvey Girls" (Musical; Color) (M-G). OK film musical with Judy Garland, John Hodiak, Ray Bolger, certain for big b.o.

"Leave Her to Heaven." (Technicolor) (20th). Lush color values and highly exploitable theme geared for heavy femme trade.

"Scarlet Street" (Diana-U). Okay b.o. melodrama with same lead trio that headed "Woman In Window" (RKO) last season.

"The Sailor Takes a Wife" (MG). Smooth comedy about young love,



based on stage play. B.o. outlook good.

"Up Goes Maisie" (MG). Typical "Maisie" comedy with plenty of laughs.

"One Way To Love" (Col). Fair comedy that should do okay.

"Snafu" (Col). Uninspired screen version of last year's legitier.

"I Ring Doorbells" (PRC). Mild melodrama for the dual situations.

"The Red Dragon" (Mono) (Song). Dull Charlie Chan whodunit.

"Allotment Wives, Inc." (Mono). Good cast in fair meller.

"Trojan Brothers" (Angl-Am.). British-made comedy looks mild for U. S.; lacks names for marquee.

"The Old Clock at Roenneberga" (Swedish). Well produced Svensk pie, but too long.

### "Variety's" Miniature Reviews January 9, 1946

"My Reputation" (WB). Psychological drama should do well with femme trade.

"Whistle Stop" (UA). George Raft and Victor McLaglen command marquee attention in this heavy meller.

"Because of Him" (Songs) (U). Deanna Durbin, Laughton, Tone, in good comedy for lush returns.

"The Spiral Staircase" (RKO). Smart murder thriller, with Dorothy McGuire, George Brent, Ethel Barrymore.

"Abilene Town" (Songs). (Levey-UA). Randolph Scott, Ann Dvorak in spectacular western meller; strong b.o.

"A Week's Leave" (Minerva). Italian-made love story not good for U. S.; a glorified tour of Rome.

### RCA Victor Extends Visual Activities

Expansion of the Education and Training Division of RCA Victor, in line with the company's extended activities in the manufacture and sale of equipment for audio-visual education and personnel training, is announced by Frank M. Folsom, Executive Vice President in charge of RCA Victor.

Dr. Forrest H. Kirkpatrick, Dean of Bethany College, will act as Director of School and

College Relations. Paul R. Thornton, closely associated with the development of music programs in schools and colleges since he joined RCA Victor in 1940, will continue as Sales and Merchandising Manager.

In each of the RCA Victor regional offices, educational field directors have been appointed to serve schools, colleges, and universities.

RCA Victor recently introduced a new 16mm projector for schools, colleges, churches, commercial establishments, and civic groups.

Other audio-visual aids which RCA Victor plans to make available for the educational and industrial fields are sound systems, FM and AM transmitters and receivers, television receivers and transmitters, classroom "Victrolas," magnetic and disc recording equipment, RCA Electron Microscopes, electron tubes, and RCA Victor records.

### First Permanent Educational Series in Television

The first permanent series of educational television broadcasts will be inaugurated by the National Broadcasting Company in New York, April 7, under the supervision of John F. Royal, NBC vice-president in charge of television.

A feature of the series will be its use by the New York City Board of Education as an experiment in student utilization. Titled *Your World Tomorrow*, the weekly educational series will be produced with the cooperation of the NBC University of the Air, directed by Sterling Fisher. It will deal with the fields of physical sciences and will keep students in touch with outstanding developments in these fields. Among the subjects for early telecasts will be "The Mighty

Atom," an explanation of atomic fission and potential uses of atomic power; "Jet Propulsion," and "Huff-Duff, the Radio Detective." As television network facilities develop, the programs will visit the nation's capital to bring viewers scenes from the Smithsonian Institution. Other cities may also be visited to tap the scientific resources of laboratories and museums.

In order to test the effectiveness of the programs from an educational standpoint, the New York City Board of Education will bring groups of students each week to NBC's viewing-room to witness the telecasts. Questionnaires will be provided to enable students to analyze their reactions. These will be turned over to NBC for use as a basis for improvement in program content and techniques.

Programs will be kept highly flexible. Some may consist of unusual laboratory demonstrations by leading scientists, others are expected to combine with such demonstrations the use of drama for historical background. In still other instances, programs will rely upon special events and field pickups by NBC television's mobile equipment. Extracts from educational motion pictures will also be used from time to time.

One of the difficulties in the development of this important science series was the problem of finding writers who have broad scientific knowledge combined with knowledge of radio and television media. To this end, NBC has obtained the services of Dr. Joseph Mindel of the science department of William Howard Taft High School, who is a science writer for such radio programs as "Cavalcade of America."

The new series will be telecast from 2:30 to 3:30 P. M.

# THE PLAY'S THE THING

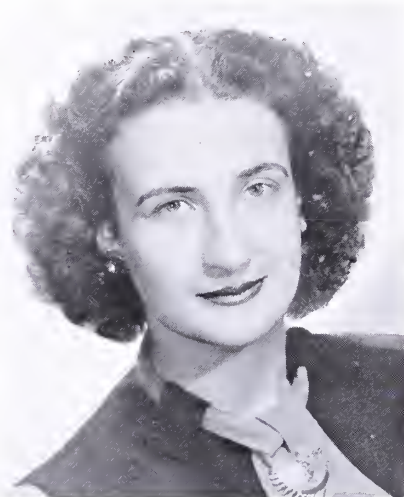
FLORA RHETA SCHREIBER

## "State of the Union"

Howard Lindsay and Russel Crouse are a play-writing team with which to reckon. Not that they are great writers or profound writers, but because they combine sincerity of conviction with smart showmanship—an admirable mixture.

Stripped to its essentials, their *State of the Union* is just a series of gags, but the gags spring from sound observation of the contemporary scene and at their best rise to fine social satire. Emotionally, however, the play is sterile. There simply are no peaks in the play's structure. The wit is all on one plane. If you enjoy this kind of thing, you would enjoy it whether you came in during the first act or not until the last act, just as you enjoy a cartoon on page 11 of your favorite magazine whether or not you've seen the cartoon on page 4.\*

The story is about a successful airplane manufacturer, Grant Matthews, who is groomed by the politicoes for the Presidency, and about how, resisting their persuasion, he finally gets out of hand and stands up for what he believes. His mistress—also mistress of a large newspaper syndicate—wants him to be president; his wife wants him to come home and keep his convictions untarnished. This struggle between the wife and the mistress



Flora Rheta Schreiber

is an ironic one, for in the very act of promoting Grant for the presidency, the mistress loses him. If he is to be presidential timber, he must appear to be happily married, the politicoes argue. While the play opens with Grant estranged from his wife, it ends with a reconciliation inadvertently promoted by the mistress. "Politics makes strange bedfellows," a line in the play, is patly apropos. The love story, dealing with the old theme of a wife who makes the decisions for her husband while shrewdly making it seem as if he is making his own decisions, is reminiscent of *What Every Woman Knows*.

Ralph Bellamy, with that special combination of urbanity and forthrightness that generally characterizes his acting, is a convincing Grant. Ruth Hussey, as his wife, gives a clearly conceived and brilliantly executed performance. The rest of the company, including Kay Johnson as the calculating publisher-

mistress, Myron McCormick as a cynical publicity man, Minor Watson as a veteran politician give crisp performances. Bretaigne Windust's direction is as usual smooth, well-paced, and knowing.

## "The Rugged Path"

It is five years since Robert Sherwood, who has himself figured in the newspaper dispatches of the recent war, has had a new play produced. And it is fifteen years since Spencer Tracy, then appearing in *The Last Mile*, has acted in a Broadway play. The Playwrights' Company's production of Sherwood's *The Rugged Path*, with Tracy in the lead, should therefore be something of an event. The truth is, however, that the audience is pretty well let down. Tracy gives an easy and sincere performance, and Sherwood is writing sincerely of a man of good will, whose dream of America can be realized only in the purgatory of World War II. But sincerity in itself is not enough to make a provocative evening in the theater. The play is formless, thin, lacking in verisimilitude and in psychological motivation. At times it has eloquence—an undramatic, static eloquence, but eloquence for all that. At other times it is embarrassingly hackneyed, as in the final scene in which an old Negro attendant in the White House says, "We all got to keep the spirit of our forefathers alive."

Like J. M. Patterson's *The Fourth Estate* and Elliott Nugent's *A Place Of Our Own*, Mr.

\*The episodic type of story-construction is well suited to the needs of the screen. The movie habits of U. S. audiences make it necessary to break stories down, so that people may pick up the story at any point.—EDITOR'S NOTE.



Sherwood's play is about a newspaper editor. Morey Vinson, the editor, is a liberal in conflict with the reactionary publisher of the newspaper for which he works. When, after the Nazi invasion, Morey comes out for aid to Russia, there is a showdown between Morey and his boss. Morey quits and joins the Navy. Over-age for combat service, smarting at the idea of being assigned to a desk, he is sent as cook on a destroyer to the Pacific. The destroyer is sunk, but Morey escapes and makes his way to a small island held by American and Filipino guerrillas. He turns down the chance to return home on a submarine, preferring to fight and die with the guerrillas.

Spencer Tracy makes a valiant attempt to humanize a part that is essentially a point of view rather than a character. Martha Sleeper, who plays Morey's wife, walks through the play without once making her presence felt. Clay Clement as the colonel and Laurence Fletcher as the newspaper's business manager play stock characters effectively for stock characters. Capt. Garson Kanin's direction is clean cut.

### The Reader's Theater

The newly organized Readers Theater is worthy of your attention. It is the purpose of this new group to present readings of great plays.

The opening performance was of *Oedipus Rex*. And let me tell you that the Frank Sinatra bobby sockers and the cultivated devotees of Euripides have a great deal in common. You would know what I mean if you saw the mad, wild, hysterical scramble for tickets in the lobby of the Majestic. One woman in what started as a queue lamented in choric fashion: "And these people consider themselves

intellectuals!"

The reading itself was unfortunately not equal in zest to the demonstration that heralded it. The technique, part reading, part acting, was hybrid. In a reading the problem of the actor is to create an illusion, an illusion that gains in effectiveness because the emotion and the meaning are unhindered by external factors. But in this case the actors moved around and gestured so that they broke the continuity of words, images and sensation.

Tozere, who read *Oedipus*, was too cold in the early part of the reading. He achieved intensity of emotion only at the end, when he faced the horrible, shattering revelation of how he could not escape his destiny of killing his father and marrying his mother. Blanche Yurka was an impressive but mannered Jo-casta.

### "The Secret Room"

Within the last decade Robert Turney wrote a play called *Daughters of Atreus*, which failed to get critical approval or meet the public taste. And yet it was a play that had poetic insight and considerable dramatic power, so that when a new play by Mr. Turney was announced, I looked forward to it with enthusiasm.

*The Secret Room* is the new play, and again there are moments of penetration and beauty. But this time the moments are rare. The story is of a woman whose mind has been deranged by imprisonment in Dachau and by compulsory prostitution under the Gestapo. An old physician has brought her to America to be cured by a brilliant young psychiatrist. She comes to live in the psychiatrist's home as a companion to his children. A curious choice for a companion,

but at the time the choice is made the psychiatrist does not know the history of the case. Very soon after coming to live with the psychiatrist's family, this woman commits one murder, attempts another, and disturbs the whole household in every conceivable way.

This story of a frenzied, desperate woman could have been a good one, but Mr. Turney muffed his opportunity. His selection of incidents is faulty, and his plot is fraught with inconsistencies of structure and behavior. In addition, the play is interspersed with corny gags. Obviously, what happened is that the esoteric *Daughters of Atreus* got its author nowhere, and he decided to catch the public taste this time, no matter how. The attempt was clumsy and resulted in a betrayal of Mr. Turney's better judgment. So inconsistent, so unreal was the play, and incidentally much of the acting as well, that at times the otherwise indifferent audience actually grew contemptuous and burst into unrestrained laughter.

It may be just a hunch or cussedness in clinging to an initial impression, but I still feel that Mr. Turney could turn out a viable play if he'd relax and write without an inhibiting self-consciousness.

### "Home is the Hunter"

The American Negro Theatre has a brief but proud record of play production. Its *Anna Lucasta*, for instance, was not only successful in Harlem; it has also been playing for a long time to appreciative downtown audiences and a roadshow company has met with great success. *Home Is The Hunter*, by Samuel M. Kootz, the newest offering of the ANT, however, marks an anti-climax. The new play is

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# EDUCATING THE EMOTIONS

BY ROGER W. BABSON

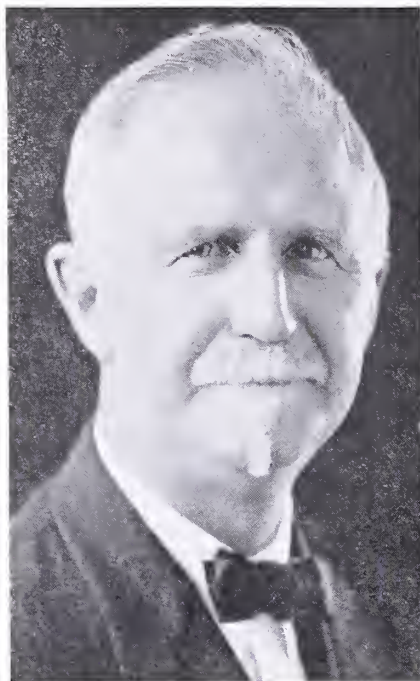
(Reprinted from the Atlanta Journal)

Some years ago, a few farseeing educational leaders were convinced that moving pictures had great possibilities in connection with the public schools. They thereupon urged certain concerns to make "educational" films. These concerns have done a good job and these films are being used today successfully in many schools and colleges. They, however, teach only history, science and certain other factual subjects, without developing the character of the child.

By "character" I mean his purposes, habits, and desires. As every modern psychologist knows—character is the big thing for which the public schools should aim. Yet, we turn this very technical task over to plumbers, storekeepers, and politicians to solve. Top-notch educational experts tell me that the answer lies with properly directed emotional visual education.

## Study Your Own Children

I have a bunch of grandchildren. Incidentally, I believe that good healthy grandchildren, who love to work and have been taught to pray, are the best inflation hedges which any man can have. Naturally, I want them "educated" in addition. But here is what troubles me. One of my grandchildren is a girl 12 years old. She has little interest in her school work except the games which she is taught to play. Yet, at home she is "glued," most of the time, to the radio. Like other kids, she is crazy to go to the movies. She knows the names of all the leading movie and broadcasting ac-



Roger W. Babson

tors. She especially likes the movie and radio dramas. Upon checking with neighborhood parents, I find that their children measure up about the same.

## Schools Must Go Drama

Some old maids reading this column will say that young children should not be allowed to go to the movies or listen to these radio "bedtime" features. Others blame the inefficiency of the public schools on the home and pass the buck back to the parents. What is the answer? Should the children be forbidden to listen to these radio dramas and attend the run of movies or shall the public school adopt more visual emotional education while still retaining discipline?

Frankly, our present educational system must be amended.

The school committees—backed up by the publishers of textbooks—are forcing children to drive "horses and buggies" in an automobile and airplane era. Unless the public schools are to turn the real education of our children over to the commercial movie and broadcasting companies, then schools must install more visual education and drama. Otherwise, the public schools will gradually become a waste of time and money.

## What Will Television Do?

All of the above is true without any consideration of what will happen to our children when television gets into every home. Considering the present influence on the child's character of going to the movies only once or twice a week, what will happen when television operates in all homes all of every evening? Really the situation is very serious.

I am making no appeal for the movies, or radio. I sometimes wish neither had ever been invented. Moreover, I am much opposed to "babying" or "amusing" children. Schools should not engage in any appeasement program. I even believe that the bamboo stick and black walnut ruler should be restored as a part of the public school system. My appeal is merely this: The first purpose of the schools, after teaching the "3 R's," should be to *awaken children intellectually and spiritually*. The best way to accomplish this may be to scrap much of the present school system and institute more carefully selected, both factual and emotional, visual education.



A scene in the MGM International film,  
*"The Last Chance,"* produced  
 in Switzerland.



**THE LAST CHANCE.** Multi-lingual drama of refugees. Leopold Lindtberg, Director. Produced in Switzerland by Lozor Wechsler. MGM International. Highly recommended.

Everyone speaks his own language in *The Last Chance*, probably the most cosmopolitan picture ever filmed. The number of languages heard in it adds up to half a dozen. English, of course, is the predominating tongue, but there are respectable slices of Italian, French, Yiddish, German, and Dutch.

Based on the novel by Richard Schweizer, *The Last Chance* tells the story of a group of people who, though they come from widely diversified origins, find that they are all seeking the same goal—to get out of Italy

and away from the Nazis—across the Swiss border to freedom. The picture was produced in Switzerland by Lazar Wechsler and acquired by MGM International Films Corporation for release throughout the United States.

The languages in *The Last Chance* come easily and naturally to their speakers. There is, for example, a German professor in the film for whom the only thing with meaning in life is that he be allowed to finish his book. The role is portrayed by Rudolf Kaempf, a real German professor. The roles of a Jewish tailor from Poland and his niece, Chanele, are played actually by a Jewish tailor from Poland,

Maurice Sakhnowsky, and his niece, Berthe. Carlo Romatko, a laborer from Yugoslavia, is seen in the role of a Yugoslav worker, and Gertrudten Cate, a woman from Holland, portrays a woman from Holland.

The leading roles are those of two British officers and an American sergeant. The story starts with their escape from the Nazis as they are being transported to a prison camp in Germany. The parts are played by E. G. Morrison and John Hoy, a Major and a Lieutenant in the British army, who themselves escaped into Switzerland after being captured by the Germans in Italy. Sergeant Braddock is portrayed by Ray Rea-



gan, a young flyer from Camden, New Jersey, who was interned in Switzerland after a forced landing in his Flying Fortress.

*The Last Chance* was directed by Leopold Lindtberg, who pictured the trials and adventures of this highly cosmopolitan group with extraordinary realism and suspense. Some of them have escaped from brutal concentration camps; some have managed to elude the Nazi death ovens; others, after wandering across Europe, find themselves in Nazi-controlled Italy; still others, such as the British and American soldiers, are military escapees. They come together from many different places and sometimes have difficulty understanding each other. But in the crucible of their anti-fascism and their search for freedom, they achieve an indissoluble unity.

### Stereoscopic Movies

Under the pressures of wartime technology, inventors have been at work on a variety of improvements for motion pictures, designed to achieve better color and stereoscopic depth.

The Soviet film industry believes it has achieved three-dimensional images in the invention of Semeon Ivanov. In an interview in Moscow he said that Russians instinctively dodge when airplanes or birds come at them on the screen in pictures filmed by his process. The world will have to await completion of *Robinson Crusoe*, now in production by Mosfilm, to judge whether this long-sought effect, obtainable with dual still pictures held close to the eyes, can now be projected on a screen.

The Russian method is reported to be a variation of the grid process, by which two im-

ages are projected on the screen simultaneously and are broken up into closely spaced bands by a grid or grating near the screen. This grating also serves as the selective viewing means.

Three other stereoscopic systems are now being developed. The Anaglyph method employs complementary colors with individual viewers. The Polarized Light method involves the use of polarizing viewers in which the axis of polarizing of one eyepiece is crossed with the axis of the other.

A balanced-lens optical system, using single-image photography and standard projection equipment, has been developed by Stephen E. Garutso. With practically unlimited focal depth, from 40 inches to infinity, this optical balance is said to give the illusion of a third dimension.

Captured by our army from the Germans, and now the property of the Alien Property Custodian, is a new negative-positive Agfacolor film developed by I. G. Farben Industries of Wolfen, Germany.

### Britannica Films Enter World Market

Dr. Theodore M. Switz has been appointed vice-president in charge of overseas sales for Encyclopaedia Britannica Films Inc., E. H. Powell, president, has announced.

Dr. Switz has been in Europe attending visual-education conferences in England, Switzerland, and Sweden.

Dr. Switz will be responsible for the world-wide distribution of classroom films produced by the film company. Many of the 500 teaching films are available in Spanish, Portuguese, French, Afrikaans, Chinese, Turkish, and Arabic. Foreign sound tracks are in production for

many more titles and in other languages.

"We believe that in a world grown small, every nation is 'the family across the way'—and its peoples are our neighbors," Mr. Powell said. "Whether or not we remain good neighbors depends upon how well we understand one another.

"In no way can interest in these world neighbors of ours—and their interest in us—be so dramatically and completely satisfied as through the medium of the authentic classroom film. Pictures speak a universal language. The classroom film is the closest approach to a basis for complete and mutual understanding—without bias or special pleading."

### British Films

Thomas Baird, Director of the Film Division, British Information Services, has announced that the Division's 16mm films would be re-classified into historical and current pictures. For historical films dealing with war subjects, an archive will be set up in New York, where they may be obtained for reference purposes.

At the same time, Mr. Baird pointed out, a number of historical films, such as *Desert Victory*, *V-1*, *Operation Pluto*, and *Operation Fido*, cannot yet be relegated to the shelves because they remain in constant demand. These will be continued in general circulation because they are great war pictures and examples of fine film making.

Current films from Britain now fall into three categories: rehabilitation, reconstruction, and projects for the peace. Under the first come pictures like *Back to Normal*, *Life Begins Again*, and *Psychiatry in Action*. Films on reconstruction include



*Naples Is a Battlefield*, *Stricken Peninsula*, and *French Town*. Such pictures as *Power for the Highlands*, *New Buildings*, and *A City Reborn* all deal with peacetime projects. There are also excellent films on South Africa, New Zealand, and others from the British Commonwealth, while a new picture, *The Story of D.D.T.*, is arousing interest both in the theatrical and 16mm fields.

All British Information Services films are distributed at nominal service rates and may be obtained from Film Officers in New York, Chicago, Hollywood, San Francisco, and Washington, D. C., and from a number of British Consulates.

#### AMPAS Film for Schools and Colleges

The Academy of Motion Picture Arts and Sciences is sponsoring a documentary film showing all steps in producing a picture. Jean Hersholt, president of the Academy, has appointed Dore Schary to produce. The picture will be shown for the first time at the Academy awards ceremonies at the Chinese Theatre, Hollywood, in March, and will be supplied in 16mm to schools and colleges.

#### Filmedia Announces "Greater Victory" in 16mm

The national non-theatrical release of *Greater Victory*, a provocative 22-minute motion picture on inter-religious goodwill is announced by Filmedia Corp., 12 East 44th Street, New York. Produced by United Specialists, New York, the film features a dramatic cast including Louis Calhern.

Limited theatrical showings introduced the film in key communities, but Sherman Price, president of Filmedia, known

for his wartime releases, such as *Fighting the Fire Bomb*, with which he achieved a release of 1800 16mm prints and 1000 35mm prints, says: "The influence on public opinion of wide-scale non-theatrical film showings, permitting audience participation in follow-up discussions, demonstrations, and forums, far outweighs the passive audience reception of theatrical showings of important films. What happens when the lights go on again is what really counts—the sooner people can discuss the ideas, hear different view-points, and in some personal way become involved in serious thoughts about the film's message, the sooner and the more successfully they'll put those thoughts into action."

Mr. Price has devised a new tool to stimulate and guide these audience-participation activities in the form of a 3 x 4 inch 40-page booklet called a "Filmtext." One of these is being released with each major film distributed through Filmedia. The "Filmtext" for *Greater Victory* opens with statements about America's problems of inter-group unity by Supreme Court Justice Frank Murphy, Eddie Cantor, Dr. Ralph W. Sockman, Archbishop Richard J. Cushing, and Rabbi Herbert Goldstein. The introduction, by Dr. Everett R. Clinchy, President of The National Conference of Christians and Jews, which co-operated in the production of the film, says, "The fascist armies have been defeated. It now remains for us to defeat their ideas. Our weapons must be better ideas, and a better spirit. Teamwork, in peace as in war, will bring us to the Greater Victory."

Showing of the film, followed by discussions based on the Filmtext, will be held at all types of places where people meet to

## 35 YEARS

of furnishing entertainment to schools through lyceum and pictures has taught us that *good service* is very important. We take pride in *good service* as well as *good pictures* such as:

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Wabash, Indiana

consider serious topics of general or special interest. It is expected that over 20,000,000 people will view the film in the non-theatrical field.

Preview prints of *Greater Victory* conveniently located in 40 major cities are available to local film libraries for private screening through Filmedia.

#### The Play's the Thing

Continued from Page 41  
that most perplexing of all plays to review—a play whose intentions are worthy but which nonetheless is an artistic fiasco. The story is of a returned soldier who has turned sour. He has turned fascist and has also grown brutal to his wife. In spite of a good theme, both execution and production were downright shallow. I sincerely wish the American Negro Theatre, which has just moved into its own permanent headquarters, better luck in the future.

# HOW WRITERS PERPETUATE STEREOTYPES

A Digest of Data Prepared for the Writers' War Board by the Bureau of Applied Social Research of Columbia University

During the year 1944 the Writers' War Board and its Committee to Combat Race Hatred came to the conclusion that the writers of the United States, because of their habitual employment of "stock characters," were unconsciously fostering and encouraging group prejudice. To investigate the truth of this conclusion, the Writers' War Board commissioned Columbia University's Bureau of Applied Social Research to make a study of the treatment accorded white, Protestant Anglo-Saxons in mass media as against the treatment accorded all other elements of the American population. When finally completed, this research material became the basis of a performance sponsored and staged by the Board at the Barbizon-Plaza Theatre, New York, on January 11, 1945.

An invited audience of 600 writers, editors, artists, publishers, broadcasters, advertisers, and communications technicians was informed that the constant repetition of racial stereotypes was exaggerating and perpetuating the false and mischievous notion that ours is a white, Protestant Anglo-Saxon country in which all other racial stocks and religious faiths are of lesser dignity. It was promised that the Writers' War Board would prepare and issue a digest of the report of the Columbia University Bureau. Here then is that promised report.

## Short Stories

The Bureau of Applied Social Research found that racial stereotypes were more often, more intensively, and more offensively presented in popular light fiction than in any other medium of entertainment or communication analyzed.

The Writers' War Board suggests that the explanation may lie in the fact that short stories largely escape professional and socially conscious criticism of the kind which tends to restrain and improve stage, screen, novels, radio, cartoons.

Of magazine fiction the Bureau of Applied Social Research had this to say generally: "In frequency of appearance, importance in the story, approval and disapproval, status and occupation, and in traits, the Anglo-Saxons receive better treatment in these stories than minority and foreign groups, both qualitatively and quantitatively.

Eight nationally circulated magazines were selected by the researchers to provide representative short story samples. These were the *Saturday Evening Post*, *Collier's*, *American*, *Cosmopolitan*, *Woman's Home Companion*, *Ladies' Home Journal*, *True Story*, and *True Confessions*. In all, 185 short stories from the pre-war year, 1937, and the war year, 1943, were analyzed. Of 889 identifiable characters 90.8 percent were Anglo-Saxon (including a fringe of "Nordics"), whereas only 9.2

percent of the characters were drawn from all other racial stocks in the United States. Only 16 Negroes and 10 Jews were counted. And where the authors brought in menials, racketeers, thieves, gamblers, shady night club proprietors, crooked prize fight managers, such non-sympathetic characters were seldom Anglo-Saxon.

Subtle disparagements of minority characters were noted throughout the 185 short stories. To quote the Bureau of Applied Social Research: "The overwhelming attention is given to the Anglo-Saxons. The stage and spotlight belong to them." They were habitually pictured as the salt of the earth. Their superiority, wealth, and prestige were usually taken for granted, whereas in the few instances where a minority character was represented as rich or important the author offered an elaborate explanation—he had inherited wealth, married well, worked hard, been lucky, or come by his gains through crooked dealings. Again quoting the Bureau:

"The behavior of these fictional characters could easily be used to 'prove' that the Negroes are lazy, the Jews wily, the Irish superstitious and the Italians criminal."

It is true of course that the bulk of the 185 stories analyzed were intended only as entertainment and not as socially significant writing. This does not diminish their contribution to the Anglo-Saxon myth. Authors lavished approved characteristics upon Anglo-Saxons, but with-



held or were niggardly in as-signing such traits to all others.

Only in connection with membership in the armed forces did the short stories published in the war year of 1943 accord something like the population parity to the non-Anglo-Saxons. Short story writers did at least include a few Jews, immigrants and non-Anglo-Saxons in their military and naval personnel.

Rank, incidentally, was important in these stories. Of 58 speaking characters in uniform, 76 percent were pictured as officers, only 24 percent as enlisted men.

The research data also reveal that 42 percent of the fictional Anglo-Saxon housewives had maids and other servants, whereas only 13 percent of the fictional non-Anglo-Saxon housewives had servants. Over and over again the superior-inferior connotations repeated themselves in stereotyped dialogue and description.

The attitude of both authors and editors was shown by the repeated assignment of "heart" (or sympathetic) motivations to Anglo-Saxons. They were conspicuously concerned with romantic love, marriage, affection, emotional security, adventure for its own sake, patriotism, idealism, and justice. In contrast "head" motivations were made largely typical of minority characters. They showed interest mostly in money, self-advancement, power, and dominance.

The evidence is clear. American short story writers have made "nice people" synonymous with Anglo-Saxons. Such characters were written as intelligent, industrious, esthetic, democratic, athletic, practical, frank, lovable. Granting that popular fiction seeks a generally amiable overtone, it was nevertheless

invidiously true that the non-Anglo-Saxons were usually pictured as the "villains," domineering, immoral, selfish, unintelligent, cowardly, lazy, sly, cruel, stubborn, non-esthetic, weak.

### The Stage

Under modern conditions the legitimate stage appears to be by far the most liberal of all media of entertainment in avoidance of racial stereotypes on the one hand and pioneering toward new and more generous concepts on the other. Oddly enough, however, some obnoxious and persistent racial stereotypes have been popularized in the theater—notably the "Uncle Tom" type of Negro, the quarrelsome Jewish business man, and the "stage Irishman."

*Men to the Sea*, while not a commercial success on Broadway, was interesting because four women shared an apartment while their husbands were at sea and one of the women was a Negro. Her presence and color were taken for granted.

### Motion Pictures

The history of films dealing with Negroes has been streaked with the record of race protests. Negro educators like Dr. L. W. Reddick say that the film industry from its first big picture in 1915 down to very recent times has consistently disparaged Negroes. As they see the matter, Dixie-born D. W. Griffith's film *The Birth of a Nation* was nothing less than a disaster since it used the screens of the country to spread a purely Southern estimate of the Negro. The more recent Hollywood product *Gone with the Wind* is also regretted because of its glorification of slave-owners and the whole stereotype of the attractive Southern aristocrat.

An analysis of 100 motion pictures involving either "Negro themes or Negro characters of more than passing significance" produced this score:

Stereotyped and disparaging	75
Neutral or unobjectionable	13
Favorable	12

The findings of the Bureau of Applied Social Research indicated that Hollywood has recently become aware of the stereotype and of the social impact of gags, lines, situations, and inferences which heretofore were judged only by the criterion of amusement. Of late the film studios have occasionally done better. In the Bette Davis film *In This Our Life*, the Negro boy was exceptionally well written and sensitively portrayed. A Negro boy was included in a choir of Catholics in *Going My Way*. But against these and the two favorable documentaries, *Americans All* and *The Negro Soldier*, were the caricatures in *Lifeboat*, *The Life of Mark Twain* and *Cabin In the Sky*.

### Comic Cartoon Books

Unlike the daily newspaper cartoon strips, the "comic" books tend to be melodramatic and serious, rather than humorous. Millions of readers, not all juvenile, are devoted to them. They are a relatively new medium of great influence.

Before the war, the comic books had drawn some critical fire by the use of racial stereotypes. They apparently took these comments to heart. By 1944 there were few traces among them of the stock characters noted in examples published in 1937. One favorite villain in the pre-war era was "The Chink." He was a stereotyped Chinese devoted to refined tortures. Other now-forgotten cartoon stereotypes of 1937 included a cowardly Italian named

Joseph Stucchi and a girl named Olga Balinoff. There was also a 1937 reference to "the natives of Peru" who "would kill a man for a peso." In comment on these stereotypes the Bureau of Applied Social Research decided "None of these characters could have appeared in a current edition."

The comic cartoon books of 1944 assigned similar names to heroes and villains alike. Thus the "bad guy" is, by inference, just as Anglo-Saxon as the "good guy," to wit:

Heroes	Villains
Gregg Saunders	Sam Maxon
Dick Grayson	Horace Manton
Bruce Wayne	George Smith
Slam Bradley	Ted Swan
Steve Trevor	Miggs Morgan
Shorty Morgan	Mart Mink

In drawing the heroes the artists make them "prettier" and more clean-cut. The villains have faces that are more plastic, misshapen but not notably stereotyped in the "dirty foreigner" tradition. In handling Germans the cartoon books have, however, veered to (a) stupid-robot-with-monocle or (b) ridiculous nincompoop, neither type being realistic.

Issues arising from national, racial, or religious minorities simply do not exist in most cartoon books. By this omission most of the publishers of comics at least avoid offense. All-American Comics has taken a commendably progressive stand by treating the problems of militarism in Germany realistically in cartoon form and repeatedly portraying the heroism of American Negro fighters in this war.

On the general subject of cartoon books, the Bureau of Applied Social Research has this to say:

"The heroes and villains are differentiated in terms of status or occupation, rather than in terms of 'Anglo-Saxon vs. Foreigner' differences. The

heroes are detectives, reporters, Army Intelligence Officers, whereas the villains are professional criminals. The essential social evil of all the villains as presented is that no environmental factors are ever suggested as possible explanations of delinquent personalities."

Comic cartoon book publishers who were interviewed by the Columbia University researchers, testified as follows:

"The heroes must be 'American' because that is what children expect and because the continuous nature of their adventures makes it necessary to avoid the use of any minority group which might lose popularity in the future.

"That villains, in contrast, must also be free of associations with minorities because the comic cartoon manufacturers have learned from past trouble to expect future trouble from such sources."

In short, the comic cartoon book industry seems to have been responsive to public criticism and has already desisted from the more objectionable utilization of racial stereotypes. They do not on the whole recognize any social responsibility to enhance democracy or exemplify the practice of group reconciliation and harmony.

"We are interested in circulation primarily," commented one expert in this field, adding, without malice, "Can you imagine a hero named Cohen?" (The Writers' War Board can.—Editor.)

#### Radio Programs

The broadcasting fraternity has been arguing for years as to whether "Amos 'n' Andy" helps or hurts the Negro race. Some Negroes do, some don't object to the series. Another continuing argument revolves around "Rochester" on the Jack Benny program. This presentation is good-natured and pictures "Rochester" as quick-witted and wise, yet it is stereotyped on all usual counts—addiction to

drink, dice, wenching, and razors.

All of the American networks prohibit offense to minorities. Dr. Reddick has testified that radio gives them the fairest treatment of any mass medium. That heroes and heroines in radio drama tend invariably to be white, Protestant Anglo-Saxons remains true. They practically never attend either Catholic Mass or Jewish Temple.

Oddly enough there is nothing particularly Irish about the serial called *The O'Neils* and nothing particularly Jewish beyond a vague dialect about *Rise of the Goldbergs*. Perhaps the one frank effort on radio to exploit the comic Jewish stereotype was *Abie's Irish Rose*, now off the air. Commenting upon the wise old Jewish bookseller in the serial *Life Can Be Beautiful*, the Bureau of Applied Social Research stated:

"The very intellectual superiority of the old man differentiates him, not in degree, but in principle from the hero group, just as it would be in the case of an Indian yogi, bestowed with ancient and maybe super-natural wisdom."

In recent years a former complaint of Negroes that radio programs did not accord them titles of respect has been largely corrected. It's now "Miss Lena Horne" or "Mr. Paul Robeson." There have been a number of instances in which Negroes have appeared in dramatic casts with no mention of their race. This appears to be much valued by Negroes. On the other hand, many people sympathetic to Negroes think it desirable to state their color when giving recognition to their achievements.

#### Newsreels

Years ago social critics were bemoaning what they called "our newsless newsreels." This particular form of communica-



tion is subject to technical difficulties (distance, manpower, expense, hard-to-handle camera and sound equipment) and is also handicapped by the terrific group pressures which represent a daily reality. The theatrical newspaper *Variety* reported during 1944 that film theatres in the South were cutting out newsreel footage dealing with Negroes. Such practices may shock the liberal who hears about them for the first time. They represent an all-too-tangible fact of newsreel editing.

The Bureau of Applied Social Research discovered through an analysis of 600 "clips" in 1944 newsreel editions that minorities were treated in only 18 instances. Half of these were related to war activities, to wit:

- Five Sullivans' parents
- Creek Indian decorated
- Air Ace Gabreski in action
- Sgt. Bejenski saved from death
- Sgt. Beranek's athletic prowess
- Negro Paratroopers
- 99th Pursuit Squadron
- The Fighting 92nd
- Negro Red Cross Club in Cherbourg

### Advertising Copy

Interviews with copywriters, art directors, and others established the general acceptance of the whole white, Protestant Anglo-Saxon myth and a disposition to defend current practices. Only when time and budget permit, do some firms revise their advertisements for the foreign language and Negro press by substituting pictures and text appropriate to these special audiences.

The refrain goes like this:

"We naturally draw on typical Americans because the greatest bulk of our ads are directed at typical Americans."

Another advertising man explained his views in these words: "Basically, it is commercial. You want to sell to the greatest number of people.

Therefore in your advertisement you present someone whom they will want to emulate." This man had actually conducted research of his own to determine what particular Anglo-Saxon names possessed the greatest power to suggest high social and economic status—in other words, maximum snob appeal.

Still another advertising man said:

"You'd lose your audience if a colored man appeared in the ad. However, in a picture of the Old South, whiskey ads and so forth, one puts in an Uncle Tom for atmosphere."

Colored servants are almost invariably found in whiskey or mint julep copy "to suggest the Old South, Kentucky, gracious living, and all that."

The full text of the Bureau's study on racial stereotypes will probably be published in full scientific trappings, with charts, footnotes, bibliography and extended comment. Meanwhile this digest is primarily a summary of the key facts and the chief conclusions.

The impressions of the Writers' War Board may be summed up as follows:

**THE STAGE**—is the most liberal of all the media in presenting minority characters sympathetically and honestly.

**THE NOVEL**—is, like the theatre, in the forefront of liberalism; witness Lillian Smith's "Strange Fruit," Hodding Carter's "The Wings of Fear," and Gwethalyn Graham's "Earth and High Heaven."

**THE MOTION PICTURE**—has continued to make disparaging presentations of minorities, but there has been some improvement.

**THE RADIO**—ranges from innocuous to sympathetic, despite some invidious stereotypes.

**THE COMIC CARTOON**—has accorded the greatest recognition and credit to the Negro fighter.

**THE PRESS**—in the North is, with some notorious exceptions, generally fair, although not zealous where minorities are concerned. About 60 percent of the Southern

press is considered anti-Negro despite all disclaimers.

**ADVERTISING COPY**—is openly and self-admittedly addicted to the Anglo-Saxon myth because of reliance on "snob appeal."

**THE SHORT STORY**—uses the most stereotypes, is the worst offender.

### Three New Swimming and Diving Short Subjects

George A. Hirliman, President of International Theatrical and Television Corp., announced recently the purchase of three one-reel short subjects entitled, *Swimming for Beginners*, *Advanced Swimming* and *Swimming and Diving*.

These films were produced by Norman Sper, are made in kodachrome, and run for approximately eight minutes each. With commentaries by the radio announcer, Ken Carpenter, the production of these films was supervised by Fred Cady, coach of the United States Olympic Team and swimming and diving instructor at the University of Southern California.

The first of the three films shows Cady instructing a youngster. The child is taught the fundamentals of swimming from floating and kicking to proper breathing and the finished arm-stroke of the American Crawl. The second in the series pictures accomplished swimmers perfecting their strokes and gaining speed through correct kicking and swift down pulls with the arm. The third film deals with the fundamentals of diving and shows how the average swimmer may become proficient in this sport. This film also illustrates how some of the more difficult trick dives are performed and perfected.

ITTCO has world rights for the distribution of these film in both 16mm and 35mm. They sell, in 16mm, for \$75.00 and rent for \$3.50 a reel.

# Hollywood Trends Evaluated In A New Quarterly

The appearance of Volume I, Number 1, of the *Hollywood Quarterly* (October, 1945) is an event of significance to teachers and students of drama, speech, literature, English composition, music, and the social studies, as well as to those interested in films and radio programs and audio-visual education generally. The new magazine is published under the joint sponsorship of the University of California\* and the Hollywood Writers Mobilization. This is indeed a happy combination. The editors are Samuel T. Farquhar, Franklin Fearing, John Howard Lawson, Kenneth Macgowan, and Franklin P. Rolfe. Helene M. Hooker is assistant editor.

The first issue of the *Quarterly*, which runs to 129 pages, contains five articles on motion pictures, three on radio, two on the status of the writer, two on technology, and one on problems of communication. There are four interesting briefer items, including one by Alexander Knox on playing Wilson. There are thirteen reviews of recent books in the film and radio field.

Dorothy B. Jones, in "The Hollywood War Film: 1942-1944," says:

It is well within the power of the film to reduce psychological distance between people in various parts of the world, just as the airplane has reduced physical distance. Whether or not the picture makers of the world will meet this challenge remains to be seen. In the case of the Hollywood picture

makers perhaps some indication of the answer to this question may be found in an examination of the way in which they met their responsibilities to their nation and to the United Nations during wartime.

The present article reviews the Hollywood feature product of three years of war. \* \* \*

Hollywood has gained immeasurably in social awareness and in new techniques of film making as a result of the war. Now that the smoke of battle is clearing away, a world public is waiting to see whether Hollywood will accept the greater responsibilities and opportunities that lie ahead by helping to create One World dedicated to peace, plenty, and the pursuit of happiness.

Director Irving Pichel, whose latest film is the notable *Tomorrow Is Forever*, in "Creativeness Cannot Be Diffused," says:

There are three kinds of pictures made in Hollywood—those which are distinctly "directors' pictures," those which have been "produced," and those which owe their distinction to the work of the writer. In each category, one man has given his stamp to the work. \* \* \*

In the end, there will be only one man, the producer-writer-director.

Ben Maddow, scenarist, in "Eisenstein and the Historical Film," remarks that the most expressive of all the elements of cinema is the play of change upon the human face.

Lawrence Morton, music editor and composer, in "Chopin's New Audience," says:

The elevation of public taste is a long and difficult process; it is necessary to acquaint the public with great music before it will care—let alone know—whether an interpretation is pure or affected.

If the cynic despairs, the optimist (one might say, the realist) has plenty of grounds for encouragement.

The thousands who read biographies of Chopin and Sand may have been shocked by the film's falsifica-

tion of fact and character, but they cannot have been brought even that close to Chopin without having learned something about the greatness of human spirit which he revealed through his music.

Dudley Nichols, former president of the Screen Writers Guild, in "Men in Battle," reviews three films and points out that *A Bell for Adano* lacks that one quality which shines out in *Story of G. I. Joe*—"tenderness, sympathy, and respect for the human being." Mr. Nichols points out that only in tenderness can real humor be touched.

William Matthews, Associate Professor of English in the University of California, Los Angeles campus, in "Radio Plays as Literature," says:

The realization of the best potentialities of radio drama depends upon the welcome that radio will give to dramatic poets and the willingness of such poets to make use of this, their natural medium in these days.

\* \* \* There is an ample place in radio for verse drama and now that drama is likely to realize most amply the literary potentialities offered by this medium of the ear; prose may achieve greatness, but in poetry still lies the power and the glory.

Marjorie Fiske and Paul F. Lazarsfeld, of the Columbia University Office of Radio Research, present a condensation of a chapter in the forthcoming book, *How to Operate Consumer and Opinion Research*, in which they say:

The programs that are known and promoted as "educational" reach a relatively small proportion of the radio audience, chiefly those who would make a point of acquiring the same information from another medium if it were not available to them over the air. It is known that such programs will not reach even those relatively few listeners unless organized efforts

\*The subscription price of the *Hollywood Quarterly* is \$4.00 a year. Single copies are \$1.25. Subscriptions should be sent to University of California Press, Berkeley 4, Calif.



are made to "build" an audience. But what about the utilization of such already accepted programs as the daytime serials as a means of raising, rather than catering to, the cultural level of the average listener? The sponsor feels he would thereby lose some of his audience, but the fact remains that no one has tried to improve them and there is as yet no proof that the sponsors are right or wrong.

Gail Kubik, who composed the musical score for the fine documentary film, *Memphis Belle*, discussing "The Composer's Place in Radio," says:

How many schools offer courses in radio and film music? How many composition teachers can talk from experience (or, for that matter, from theory) about cross-fades, multiple mikes, scoring behind different types of voices, echo chambers, filters, treatment of sound effects with music, and a hundred other problems posed by radio? Almost none of them; and so their young hopefuls are denied a knowledge of the very skills which will make them professional composers—men who live by composing. No wonder that by the time they are twenty they have already subscribed to the old notion that teaching and playing in orchestras are practically their only economic hopes. \* \* \*

By the time our young composers are ready to try their wings, the very thought of radio music is accompanied by a feeling of nausea and a mad rush to turn off all sets within hearing. It is easy to see why this triumph of mediocrity over quality should be interpreted to mean that radio simply cannot use quality music—original, creative styles. \* \* \*

Radio, broadcasting hundreds of thousands of hours of music each year and spending millions and millions of dollars for performers, sound engineers, and all the rest, may have spent in the last fifteen years a hundred or two hundred thousand dollars for the commissioning of new serious music. \* \* \*

The worst possible faux pas that an aspirant to the field of functional radio music can make is to admit his education at Eastman, Juilliard, or Curtis, or his career as a teacher at a university. Such is the reputation of the "long-hairs."

\* \* \* Speaking directly to our composer friends, we should advise them

that they have at least four tasks:

1. Buttonhole the radio producers, the advertising-agency heads, radio writers, sponsors, orchestra leaders; hang on for dear life, talk fast, convince one and all that you are going to plague them until a contract is signed. Eventually somebody will give in, and it need not be you.

2. Know that simple honesty requires that if you are going to accept money for your work you must turn in a score that from the standpoint of techniques peculiar to radio is thoroughly professional. Remember: fifty-three, not fifty-two or fifty-four seconds, if fifty-three are called for.

3. Remember that your music will have very little rehearsal time.

4. More than anything else, remember: write **your own style**.

Morris E. Cohn, counsel for the Screen Writers Guild, in "Author's Moral Rights: Film and Radio," says:

A literary work sold for the screen or for broadcast may be hacked and hewn like so many feet of lumber. The finished product may or may not have a discernible resemblance to the manuscript, and the author is as likely as not to be justified in disowning the picture or the broadcast. Is there any way in which a writer can prevent, or at any rate control, such treatment? An answer may be found in the European legal doctrine known as "author's moral rights." \* \* \*

Is there, then, any way by which American writers for the screen and radio can enforce moral rights? That is to say, in selling a story for motion pictures or radio can the author import moral rights into the transaction? The academic answer is, Yes. All he needs to do is to get the producer's or agency's signature to a contract which enumerates all the privileges for the benefit of the writer. \* \* \*

The problem arises in part out of the submergence of the employed writer in an industry. \* \* \*

It is no answer to say that a motion picture or a radio broadcast is by nature the product of many artists. So is the production of a stage play.

\* \* \* If the occasional honest film, the occasional fine radio play become more frequent; and if motion pictures and radio seek to become the media for the sincere work of America's great writers, then the public will recognize that motion pictures and radio

broadcasts deserve the greatest protection. The way will then be paved for moral rights for creators.

Lester Cole, scenarist of the Cagney film, *Blood on the Sun*, in "Unhappy Ending," reveals that in the elimination of his ending and the substitution of another "the entire meaning of the film was destroyed." The article is a case study which illuminates Mr. Cohn's article.

William G. Brockway, an MGM sound technician, in "Television and Motion-Picture Processes," says:

The technical processes involved in motion-picture production and television production are different, but the end result, a composite picture, is the same. \* \* \*

In the present state of television, simplicity of control is lacking. The reason for the complexity lies in the fact that electronic engineers have relied upon electronic controls to produce optical effects.

Franklin Fearing, Professor of Psychology in the University of California, Los Angeles campus, who is at work on a book dealing with mass media of communication, in "Warriors Return: Normal or Neurotic?" says:

The terrific readjustment demanded of the soldier when he was translated from a world committed to doctrines of peace with its condemnation of force and destruction to a world in which destruction was a way of life now compels him to raise a basic question. Was it worth it?

P. J. O'Rourke, in "Legion or Leaven," attacking the many local Radio Councils now being organized, says:

It may be argued that a civic group, choosing and recommending programs, saves the networks many a headache. But it is an inescapable conclusion that unless it is truly representative of the whole community, any organization that exists for the purpose of encouraging and discouraging radio programs leads into censorship. And from censorship it is only a step to another Legion of Decency.

## BURROWS NOW A VICTOR EXECUTIVE



L. V. Burrows, film industry expert, recently appointed Director of Distribution for Victor Animatograph

Lincoln V. Burrows, former chief of the Photographic Division of the War Production Board, has been appointed Director of Distribution of Victor Animatograph Corp., Davenport, Iowa, manufacturers of 16mm motion picture equipment, it is announced by S. G. Rose, Executive Vice-President.

Mr. Burrows served with the WPB from April, 1942, to October, 1945, dealing with the control of production and allocation of all types of photographic equipment, film, and paper. From 1935 to 1942 he was associated with Eastman Kodak Company, and shortly before Pearl Harbor was sent by the firm to Washington to assist in handling government contracts for photographic items. Mr. Burrows is a graduate of the University of Rochester and of the Wharton School of Finance and Commerce of the University of Pennsylvania, where he took his master's degree in 1935.

### Radio "Slanguage"

(From *CBS Listeners' Guide*)

Jive chatter has a rival. Call it fluff stuff, mike talk, or studio jargon, and it still comes out radio's own unique lip routine.

Born in Producer's Row in radio's infancy, the new language eased into the studios gradually, as need arose; has since been slowly disseminated to the public through audience shows. But much of it still remains a dark mystery to laymen.

The woman dean of mike talk is Nila Mack, who has inhabited Producer's Row at CBS for the past thirteen years at the helm of her *Let's Pretend* program. To hear her in action in the control room is to catch, in accents crisp, a chatter pattern like this:

"Less weaving, please. Get on the beam. Come out of the mud. Leave us face it."

To Nila's cast of youthful actors, this isn't double talk. It's terse, valuable information. Time is always short in radio rehearsals. The faster a producer can make directional comments to actors, the better.

"Weaving" is moving from the microphone, to indicate, for instance, ducking a punch in a fistic scene.

"Get on the beam" means simply to step to the "live" side of the mike where sound is picked up most clearly.

"In the mud" means insufficient tone volume.

"Leave us face it," a bit of New Yorkese currently enjoying a popular kicking about in airway comedy sequences, actually is an oldtimer to mike talk. In a director's jargon it simply means to speak directly into the microphone.

The radio word code includes special directions to sound men and technicians, too. A sound effects man slams a door harder

when a producer indicates more volume is needed by saying, "Give it the old elbow."

"Dead air," one of radio's bugaboos, is easy to figure out. It simply means silence, due to failure of transmission or other error.

"Segue" (pronounced "seg-way") is a musical cue calling for a transition from one musical number to another. It is the blending of two dissimilar elements.

"What a woodshed" means what a session, what a severe rehearsal. Reminiscent of the days when dad took junior to the woodshed to give him a licking.

A bit of adept elbow nudging by one performer jockeying himself into better position at the mike, at the expense of a fellow actor, earns the chiseler the appellation "mike hog."

Serial stories geared to a high pitch of excitement through one tense sequence after the other are known as "cliff-hangers."

Yes, leave us face it, radio has a language all its own.

### The United Nations in Films

Write to the United Nations Information Office, Films Division, 610 Fifth Avenue, New York 20, for a free copy of the 56-page brochure listing films on the United Nations. Included are descriptions of reels on Australia, Canada, China, Czechoslovakia, Denmark, Iceland, France, Great Britain, Greece, India, Latin America, Luxembourg, Netherlands, Netherlands East Indies, Netherlands West Indies, New Zealand, Norway, Philippines, Union of South Africa, U. S. A., U. S. S. R., Yugoslavia, and UNRRA. Two study kits, with guides, charts, and handbooks on the plans of the United Nations are also described.



### Bruce A. Findlay Now Heads L.A. Instructional Aids and Services Branch

Bruce A. Findlay, formerly Supervisor of the Audio-Visual Education Section of the Los Angeles City Schools, has been promoted to the position of Head Supervisor of the Instructional Aids and Services Branch of the Los Angeles City Schools, which includes three sections: Library and Textbook Section, Audio-Visual Aids Section, and Guidance and Counseling Section. This new position affords an opportunity for Mr. Findlay to supervise the correlation of the printed page and the screen.

### Ellsworth C. Dent Now "Coronet" Executive

The appointment of Ellsworth C. Dent as Educational Director of *Coronet* and General Sales Manager of Coronet Instructional Films is announced by David A. Smart, Publisher of *Coronet* and President of Coronet Instructional Films.

"The selection of Dent for these important assignments," said Mr. Smart, "is but one step in expanding the educational services of the magazine and Coronet Instructional Films. The sound film studios at Glenview, Illinois, which are the most modern and complete for the production of 16mm sound motion pictures in color, are increasing their production schedules to add new films each month to more than 60 subjects now available. At the same time, extensive research is being conducted to determine the film requirements of schools and other training institutions, so that the most useful subjects can be produced. These activities will be coordinated with those of *Coronet* magazine for one primary purpose—to provide the most effective

## Make Literature LIVE In the Classroom

The following Teaching Film Custodian (M-G-M) subjects are ideally suited to classroom study:

"Treasure Island"	Wallace Beery
Lionel Barrymore	Jackie Cooper
"Tale of Two Cities"	Ronald Colman
"Mutiny on the Bounty"	Charles Laughton
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Mr. Dent comes to *Coronet* with a broad experience of more than 22 years in the visual field. This work started when he was placed in charge of the Bureau of Visual Instruction at the University of Kansas, in 1923. During the fall and winter of 1933-34, he organized the visual instruction service for the intermountain area at the Brigham Young University, Provo, Utah, and wrote the first edition of the *Audio-Visual Handbook*, the fifth edition of which is now on the press. From Brigham Young, he went to Washington, D. C., to organize and direct the Division of Motion Pictures, U. S. Department of the Interior, and from there to the Radio Corporation of America, Camden, N. J., as Educational Director. He left RCA three years

ago to become General Manager of the Society for Visual Education, Inc., Chicago, where he is still completing special projects preparatory to devoting full time to his new assignments.

### S.V.E.'s 813 Slidefilms

A new S. V. E. Pictorial Catalog of 813 educational slidefilms, many of them new or revised and some of them just released, has been issued by the Society for Visual Education, Inc., Chicago. It is the first post-war catalog of S.V.E. filmstrips and includes subjects for use in practically all courses from kindergarten to college.

### Navy's 35mm Films on Non-Flam Stock?

All films now being sent to the U. S. Navy are on acetate cellulose, and the nitro-cellulose prints are being called in.

Meanwhile, there appears to be a division of opinion as to the efficiency of the non-inflammable film. Some experts claim that the images projected from acetate stock are not so clear as those printed on nitro-cellulose, even though the former is just as durable and equal in cost.

While the acetate stock is fireproof and eliminates booth hazards insofar as flame is concerned, the possibility of a complete switch to the non-inflammable film is remote unless a better definition of objects can be obtained, the experts say.

### Forthcoming Documentary on the Adoption of the UNO Charter

It would take thirty hours of continuous running-time to screen the 163,000 feet of film which were made of the proceedings of the United Nations Conference at San Francisco. These 163 reels are now being cut and edited to make a definitive documentary of the event.

# An Elementary Film Script

## On Good Manners

### Foreword

Milton J. Salzburg, President of Pictorial Films, Inc., of 1270 Sixth Avenue, New York City, recently signed a contract with Harmon Studios for a series of entertaining and educational cartoon stories.

The first two in this new series, **Good Manners** and **Good Health**, should appeal to children and parents alike.

The synopsis of **Good Manners**, presented herewith, is evidence of the value of a story well told in cartoon visualization. The main character, Johnny, is a "regular" little fellow, but, like many other little boys, is untidy, careless, selfishly thoughtless—not exactly a source of joy to his parents. His two selves, portrayed by imps "Goodself" and "Badself," are waging a battle, the decision of which will determine whether Johnny will continue to be a bad boy or whether he will improve. However, things go from bad to worse, and "Badself," exercising his influence, slowly gives Johnny the physical appearance of a little pig—ears, snout, hooves, and curly little tail. "Goodself" now decides on drastic action and makes Johnny retrace his actions, making sure this time that he will do the best he can. Gradually he is turned back into his old self, but he is now a better "man."

### Good Manners

The picture on good manners opens on a close-up of a drawing-board and shows an artist's hand completing the sketch of a little house. The hand then moves over to another section of the drawing-board and sketches eyes, nose, mouth, and the rest of a little boy's head. The expression frowns, but, at a cue from the narrator, changes into a smile.

The narrator begins the story like this:

Once upon a time, in a certain little town, on a street that had beautiful poplar trees growing

along each side of it, was a nice little house. This was the home of Johnny. He had brown eyes that looked like this . . . ears that stood out a little, like this . . . a nose that turned up slightly . . . and a mouth that always had a happy smile. I said—the mouth always had a happy smile. That's better.

The artist's hand then rapidly draws arms, legs, and a body, as separate entities on different parts of the drawing paper. The narrator says:

When you put all these things together. . .

The various parts of the anatomy animate around the paper and take their respective places to complete our hero, little Johnny.

The scene dissolves to Johnny asleep on his bed in a room that is completely untidy. Clothes have been thrown about the place, and toys litter the floor. The narrator says that it is very easy for anyone to see that Johnny is a very, very untidy little boy. And it is such a shame—because he has been asked repeatedly to take better care of his things and to keep his room in order. But you can see very clearly that Johnny doesn't think much of this advice. When he awakens, gets up out of bed, and pulls off his pajamas, you begin to get an idea of the cause of the trouble. His Badself, a nasty little imp whose mission in life seems to be to get Johnny into trouble, urges him to throw his pajamas down anywhere. Of course the Goodself pleads with Johnny to do as his mother has asked him to do and as he knows he should do—fold up his pajamas neatly. But the Badself wins the argument, and the pa-

jamas are thrown on the floor. Let his mother pick them up!

When Johnny enters the neat and tidy bathroom, it doesn't stay that way very long. At the urging of the Badself, he squirts water over everything, squeezes out the toothpaste, rumples and soils the towels. Badself is in an ecstasy of delight. Goodself reminds Johnny that if he insists on acting like a little pig, he will turn into one. Johnny is scornful of the advice. Lo and behold, as Johnny leaves the bathroom, his hands and feet turn into pig's hooves! Johnny, however, is quite unaware of this metamorphosis.

Badself has won that round, too, and just to rub it in, has imprisoned Goodself in his halo. Then he laughs and laughs at his own mean trick.

At the breakfast table, Johnny's manners are terrible. His mother is most unhappy at his lack of response to her suggestions. Goodself makes frequent and urgent pleas, but Johnny slouches with his arms over the table. He stuffs enormous quantities of food into his mouth, spills his milk and slurps and splashes around in his food until pig's ears pop onto his head. Goodself just has time to caution Johnny about turning into a pig before he is imprisoned under a tumbler by Badself. When Johnny, rudely and brusquely, leaves the table, a snout grows on his face.

When he goes out to play baseball with the boys, Tommy, a smaller boy, is at bat. But Johnny decides that he wants to bat. So he takes the bat away from Tommy. The other boys protest



against this behavior, and Goodself tells him he knows it is wrong. But Johnny is adamant. Taking a swipe at Goodself with the back of his hand, Johnny levels off to hit the ball. A closeup of Johnny's derriere shows that he now has acquired a curly little tail that would look cute on a pig, but seems out of place on Johnny.

During the course of the game, Johnny hits a ball and runs for first base. But the ball is thrown in, and Johnny very obviously is out. This isn't the way Johnny likes it, however, and rather than accept the decision, he starts an argument which, alas, results in a fight.

The boys leave him flat. They tell him he is nothing but a pig. Though Johnny is obviously amazed by this pronouncement, the transformation is complete. Johnny now turns completely into a pig, but he doesn't know it.

On his way home, Johnny passes a piggery, full of very dirty little pigs. Because the piggery door is open, and the little pigs have never before seen a pig with clothes on, their curiosity gets the better of them. They start following him. He tries to shoo them home without effect. He has to run away from them. He finally gets rid of them by running inside his garden gate and slamming it.

In the garden he sees his little dog, Rover. As the narrator points out, Johnny has no truer friend than Rover. No matter what his other friends did to him, or think of him, Johnny can always rely on Rover.

He whistles for the pup. At the familiar sound the dog comes running. But, at the sight of the transformed Johnny, even Rover balks. He skids to a terrified stop. Letting out a dismal howl, he runs off to hide in the bushes.

Really dejected at this lack of affection, or even recognition, from his pal Rover, Johnny enters the house. As he walks through the hall, he passes a mirror hanging on the wall into which he casually glances. He looks away, and then, as the light of understanding dawns, he returns for a better look. A porcine image glares back at him from the mirror. For the first time, Johnny sees himself as he is—a pig. With a wail that could be heard half way down the street, he runs to find his mother.

His mother, of course, is very sympathetic. But she explains that the reason he *looks* like a little pig is that he has been *acting* like a little pig. All he will have to do to look like a nice little boy again, is to act like a nice little boy. She turns on a projector and shows Johnny a film of newsreel clips of champions in all fields of sport. She shows the young future generals at West Point: how neatly they keep their rooms, how well-mannered they are at the table. Demonstrating the lessons on tidiness, good manners, and sportsmanship, she has tried to teach Johnny new habits.

When the show is over, Johnny is impressed. He needs no urging to put his new resolutions into practice. Rushing upstairs to his room, he hangs up his clothes and puts away his toys. He makes everything spic and span.

Just as his mother has promised, his own hands and feet once more take the place of the little pig's hooves. Encouraged by this progress, he rushes in and cleans up the mess he has left in the bathroom. He takes time out only to look in the mirror, to see if any more of his unwanted features have left him. He is rewarded to find he

has his own hair back again. He knows he is on the right track.

At the lunch table, his manners are impeccable. But Badself, who isn't going to give up without a struggle, makes a vigorous attempt to win Johnny back to his bad ways. However, Johnny has learned his lesson. Picking up Badself, Johnny throws that bad little character into the sugar bowl. Goodself, thoroughly elated, cements the deal by sitting on the lid. By this time, Johnny has lost his pig's ears, and except for a little snout, is a little boy again. Asking his mother's permission, he leaves the table and goes out to play baseball with the boys.

The boys don't want to play with him. But when he insists that little Tommy use his new bat, that Freddy wear his glove, and that Billy pitch his new ball, the boys' resentment grows less. They decide to let Johnny play, even though they are not too enthusiastic about it. But as the game progresses, Johnny proves his sportsmanship. Little by little, the boys accept him.

When it is Johnny's turn at bat, he hits a ball that looks as though it will surely be a home run and takes off for his run around the bases. It's thrilling. He's on his way to the home plate as the ball is being thrown in. Both Johnny and the ball seem to arrive simultaneously. The catcher says he's out. Expecting trouble, the boys gather round. This time they are not going to let Johnny get away with anything. But their fears are unfounded. Johnny tells them he had been too busy running to be able to see exactly what happened, and if the catcher said he is out, then he guesses he is out. He shakes hands with the catcher and tells him it was a wonderful catch.

Continued on Page 60

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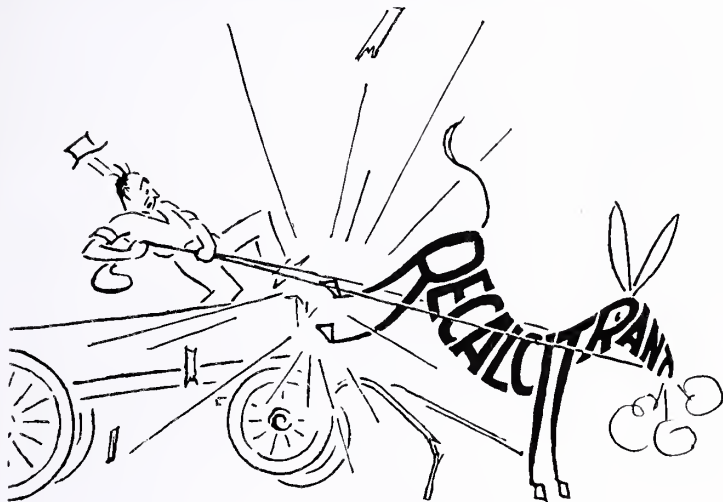
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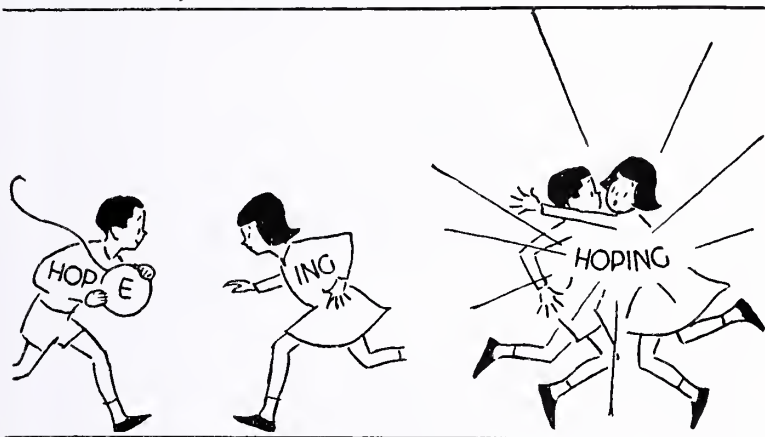


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Continued from Page 55

The boys are delighted to find Johnny such a good sport. With the last of their resentment gone, they hoist him upon their shoulders. Then and there, they unanimously elect him captain of the team.

Happy as any little boy can be, Johnny wipes a furtive tear from his eye as the last of his pig features fall away. Goodself appears just long enough to give him the old fighter's handshake and tell him he knew that he could do it.

Leaping over the fence on his way home, Johnny enters the house, finds his mother and Rover in the living room. He sits at the feet of his proud mother. Rover once more shows his affection in the best doggy fashion. Johnny confides to his mother that it's really much more fun not to be a pig.

### Goldwyn's First 16mm Release

Samuel Goldwyn's first 16mm release, *North Star*, is now being distributed through Bell & Howell and other leading 16mm film libraries. The feature is eleven reels in length and rents for \$20. It is a story of the Nazi invasion of a South Russian village and the ultimate turning of the tide of fortune. Based on a story by Lillian Hellman and directed by Lewis Milestone, the film stars Anne Baxter, Dana Andrews, Walter Huston, and Ann Harding. James Wong Howe directed the top-notch photography.

### Forthcoming Technicolor Features

The procession of Technicolor films soon to be released includes Shaw's *Caesar and Cleopatra*, Shakespeare's *Henry V*, *The Yearling*, *The Robe*, *Life With Father*, *The Virginian*, *Duel in the Sun*, Disney's *Uncle Remus*, and *Smoky*.





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MESSAGES  
TO AMERICAN  
SCHOOL TEACHERS

No. 12

## The Need for a Basic Understanding

"THE WAR TECHNICALLY IS OVER. Few of our people realize that this cruelest of all wars was merely an interlude in a world revolution," says Alonzo G. Grace, State Commissioner of Education of Connecticut. "The war was a physical expression of an intellectual conflict that has not been settled. We have disposed of Hitler, Mussolini and Tojo, but the elimination of the leader does not guarantee the termination of the ideology, either of the leader or of the movement which he sponsored.

"The totalitarian mind a generation ago began to spread its poisonous philosophy and unprincipled procedures world-wide. By conquering school systems; by operating through centralized ministries of education; by organizing youth nationally for *service to the state*; by crushing free institutions; by organizing a massive military machine, and by creating an atmosphere of false security, dictatorship triumphed.

"The sovereignty of the people and the dignity of the individual became abandoned ideals. The state became the fundamental basis for living. *Dictatorships do not arise from spontaneous revolution, but from single acts which, when fully organized and nurtured, reduce the individual overnight to a state of intellectual, moral and even physical subservience.*

"It is not too early to begin an evaluation and, in many cases, a reorganization of the content of the social studies as now taught in our schools. The need for a basic understanding of our liberty; of our human and natural resources; of our position in world affairs, and of geography and history is evident.

"We must raise a generation committed to the improvement of our democracy and constitutional government. Accurate information on significant current developments is a necessary adjunct in this task. As such, *The Reader's Digest* provides a concise, readable handbook of world events and trends. Newspapers and magazines are textbooks on modern problems, and should be so used."

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# FILM & RADIO GUIDE

February, 1946  
Vol. XII, No. 5  
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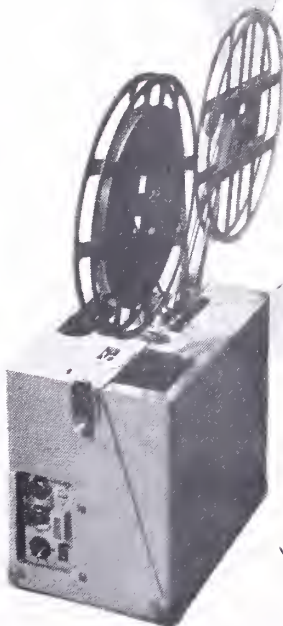
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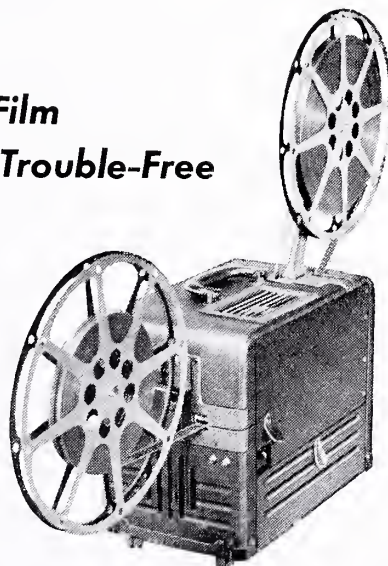
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VOLUME XII, NUMBER 5

FEBRUARY, 1946

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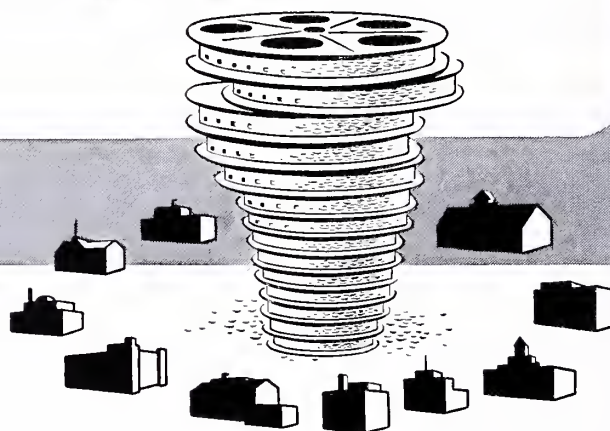
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## 16MM EXCHANGE PRACTICES

BY B. A. AUGHINBAUGH

Director, Slide & Film Exchange, State Department of Education, Columbus, Ohio

### No. 20: What is This "Confusion in the English Field"?

Translation is changing from one language to *another language*. This consists of alterations in spellings, syntax, idioms. Both the original and the translation demand essentially that nouns function through verbs. The whole set-up is completely symbolic, employing *sound* symbols. Ninety percent of the nouns represent visual concepts either directly or abstractly; ten percent will represent all the other sensory concepts, directly or abstractly.

But changing a book into a motion picture is no mere translation. This is a change in which natural forms replace the nouns, and some form of action, state, or condition replaces the verbs. The adjectives become colors, shapes, et cetera; the adverbs become positions, or degrees of size, distance, and time. The alteration is as complete as the metamorphosis which changes a caterpillar into a butterfly. This change is, of course, a reversal of the mental activity which made a living or a pictorial caterpillar into the word-symbol "caterpillar." However, the one who undertakes the alteration from words to reality faces a different task, and in many ways a more exacting task, than the one who works only with words. The one who works with lan-



B. A. Aughinbough

guage broadly sketches his word-scenes and characters, but he that works with motion pictures works with very specific entities.

An author need not be very precise, since he knows that his words will serve *only as suggestions to his readers*. But the worker in cinematics can trust to no such "suggestions" because acts must be precise and, as Hamlet says, an act "overdone, or come tardy off, though it make the unskilful laugh, cannot but make the judicious grieve; the censure of which one must o'erweigh a whole theatre of others." A script can hide a multitude of creatures under the words, "a fight between prehistoric creatures," but when a picture director not so long ago

"metamorphosed" such a fight into a death-battle between a paleozoic creature and a mesozoic one, the protests of one spectator, *who knew better*, caused the producer to recall the picture and remake the scene at a cost of many thousands of dollars. Picture producers can afford to have their patrons laugh *with* them but not *at* them!

The writer in the course of his work has discussed the subject of pictures for the English field with many competent teachers. He has found that it is the situations just set forth which form the basis of criticisms. Teachers fail to realize that there is no sure key by which one person may unlock the store of pictorial images that are contained in another person's mind. Certainly words provide no such key. But teachers do not realize this until they see, *via the motion picture*, that their conceptions and some other person's conceptions (the picture director's, for example) may differ very widely. There are circumstances which aggravate this situation. The legitimate theatre has a background outdating the book. It is an aristocrat. Its great actors and actresses are legends. But the cinema crept into being through a very lowly, if not actually a bawdy, background. The antics of some cinema actors and actresses have not helped to elevate it. There



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# *The* **BANDIT of SHERWOOD FOREST**

Anita LOUISE • Jill ESMOND • Edgar BUCHANAN



Screenplay by Wilfrid H. Pettitt and Melvin Levy • Directed by GEORGE SHERMAN and HENRY LEVIN • Produced by LEONARD S. PICKER and CLIFFORD SANFORTH



has also been a tendency to herald great production expenditures rather than great artistic results. Too many cinema moguls have gone in for the paste-diamond technique of the newly rich. The precocious child has not had time to develop a blue-blood line. While the stage is accepted by teachers as an aristocrat, the cinema is too often regarded by the *illustrados* as an upstart. How long it will take for the cinema to live down its past will largely depend on how long picture-producers will tolerate in their employ persons of low taste, and how long they will let their productions cater to persons of low tastes. Some claim they cater to the box-office, which is the barometer of public taste. But this may be the monster which devours itself. At any rate, many teachers are wont to criticize negatively.

And now that we have given Hollywood a spin, may we give the English teachers a whirl? Having been one of this cult, we feel we are not wholly lacking in the background from which to offer some suggestions. English is one of the most poorly taught subjects in the schools today. Compared to the best-taught subject, athletics, it is far down the list. It all but remains at that ancient stage of "stand on two feet, hold the book in the left hand, turn the pages with the right, and speak the words correctly and distinctly." Probably not over twenty percent of all English teachers ever saw a great Shakespearan actor, and probably not five percent ever saw four of the bard's plays. Even the literature textbooks are inaccurate. I recently saw in an English text a passage in which the author pointed out that there were three ways in which Lady Macbeth might say the words

"we fail." I myself have known four ways—(a) emphasis on "we," (b) emphasis on "fail," (c) descending inflection of the phrase and (d) burst of anger. As a matter of fact, whatever interpretation of this phrase Lady Macbeth decides to use, more or less fixes her character in the play, and to some extent fixes the interpretation of the entire play.

Too many English teachers do not admire the real classics. I was in a class where they were reading Pope's *The Rape of the Lock*—a rare occasion in these days—but it was a "rare," or perhaps we should say "raw" interpretation that was in progress. *The Rape of the Lock* is a most amusing, though biting, satire. Properly interpreted it can and does produce almost hysterical laughter. But there was no laughter in this class. It was dull drudgery. The students were doing all the reading. Why does not the teacher ever do the reading? Let me give an incident from my own life to illustrate.

As a child I had received an eye-injury which made reading not a too-easy task. Added to this misfortune I had never heard anyone read except my fellow-pupils, who, in classroom fashion, merely pronounced words. One year a new principal came to our school; and one day, when our teacher was absent, he took over our class, which corresponded to what is now the seventh grade. We were reading the Squeers School scene from Nicholas Nickleby, printed in a McGuffey's Fifth Reader. The principal called on several pupils to read; but, while their pronunciations were more or less correct, they gave no interpretations of the characters. So the principal said he would *show us how to interpret* the selection,

and he did. None of us had ever heard anything like it. There were the gross voice and actions of Squeers, and the weak, stammering voices of the little boys. The principal then asked several pupils to read as he had done, but I alone of the whole class was bold enough to venture an attempt. For this effort I received something no one had ever given me before in school—*praise!* I skipped home in high glee. I read to my parents this selection as I had read it in school, and I received praise *from my parents*. From being at the bottom of the reading class, I became the top; and, more important to me, I became interested in reading. This led to my reading thousands of good books. *Example and praise* will accomplish what *low* grades will *never* do. Mere reading of words is *not* interpretation. Stressing pronunciation without stressing expressive interpretation is schoolroom folly.

Those who are interested in giving the English classics via the motion picture to the schools should by all means give them without rearrangement, abridgment, or other alterations of the original. Let the actors have a chance to reach the child unhampered by any confusion of misguided or mistaught pedagogs who are themselves confused. "*The play's the thing.*" So let it "hold, as 'twere, the mirror up to nature." Remember that every photoplay is a drama and not the mere reading of a book. Dramas demand interpretation. There are all too few English teachers who seem to realize this and none too many who could produce a dramatic interpretation. Hence this "confusion" is largely the fault of their inadequacy.

Above all, do not cut plays or

book dramatizations so as to be shown in one forty-five-minute high-school period. These plays and books often take ten or more class periods to read, so why should anyone expect them to be squeezed into a forty-five minute dramatization? This all stems from the fact that teachers disagree with Shakespeare's dictum that "the play's the thing." They seem to think "the book's the thing." We stick by the Bard whose perpetual popularity is attested by the fact that his Hamlet has been played

at least once each day someplace ever since it was written! That's a preferential record that bespeaks merit. We have asked hundreds of teachers whether they wish the theatrical productions of the classics changed in any way, and their unanimous answer is, "No!"

There are many who are willing to place so much trust in words, and so little faith in things, that they are akin to those persons who show little concern over the devil's making monkeys out of men but raise

a hubbub when anyone suggests that God can make a man out of a monkey. It is quite as worthy an effort to make a drama out of a book as to make a book out of the drama of life. The cinema must be accepted as the realistic, visual form of communication and the book must be recognized as a man-made, symbolic audio-communication. Then and then only will this "confusion" in the English field, as well as in many other fields, pass away. Drama is life. The book is merely *about* life.

---

## BEHIND THE SCREEN CREDITS

BY HELEN COLTON

Hollywood has what is probably the most talented train in the world.

For where else could you find a train that has toot-tooted its way around the world without traveling more than a quarter of a mile? That has smashed speed records without going more than 15 miles an hour, and then, not even under its own power? That has survived bombings, hold-ups, crack-ups, and bridge wash-outs? That has had kings and queens, cops and robbers, cowboys 'n Indians for passengers? And has been everything from a swanky red-and-gold private car or an extra-fare silver streamliner to a shabby second-class coach or a freight train?

What makes this train so unique is that it has done all of these things with only a locomotive and a half-dozen cars,

without ever moving off Lot No. 2 at MGM Studios in Culver City.

Most of its frequent trips begin and end right at the MGM version of a big-city train-station, one of three "standing sets" of railroad stations.

To bring Robert Walker to New York's Pennsylvania Station in *The Clock*, Greer Garson to London's Victoria Station in *Mrs. Miniver*, Robert Taylor to Moscow in *Song of Russia*, Irene Dunne to Southampton in *White Cliffs of Dover*, and Fred Astaire and Lucille Bremer to a mythical South American capital in *Yolanda and the Thief*, the train has taken exactly the same route. It has stood still on the track and had the signs on its adjoining station changed!

Before Mickey Rooney went into service, it actually got to travel once in a while—to Car-

vel, home of Andy Hardy and his family. "Traveling" to this train means moving a few hundred feet up the track, pulled by a ten-ton truck loaded with concrete blocks to give it traction. As it pulls into "Carvel Depot," the second railroad standing set, it huffs and it puffs and it chugs as joyously as if it had escaped from Lot 2 and were making a real trip to a real middle-western city.

On a few occasions over the many years it's been an actor, the train has gone to Toledo, Ohio, by going to Carvel. Toledo being the first stop after Chicago on the New York Central's Twentieth-Century Limited, anyone who forgets to mail a letter in Chicago usually jumps off at Toledo to do so. Carvel Depot, with a change of sign and the addition of a U.S. mailbox, becomes part of the Toledo sta-





The story of "The Harvey Girls" begins on the train which, with various make-ups, has played notable parts in MGM productions.

tion.

The third standing station is an exact duplicate of the one at Port Huron, Michigan, where *Young Tom Edison*, in the person of Mickey Rooney, earned his early living as a candy butcher and once rescued a little girl from being crushed beneath a train when she fell to the tracks.

To go from Carvel to Port Huron you travel about 200 feet. Young Robert Shannon of *The Green Years* recently got off at a slightly renovated "Port Huron" to find himself in Winton, Scotland.

Travel in the movies is not broadening; it's downright confusing. Imagine taking the same time to go ten miles as it takes to go 2,207 miles! The people

who set up time schedules for a real railroad would go berserk trying to figure out a schedule for this one. A time-table would read:

Depart N. Y. C., Arrive Newark, N. J., 10 miles, approximately 2 days.

Depart Los Angeles, Arrive Chicago, 2207 miles, the same running time.

It takes a picture crew and cast the same time to film the departure and arrival of a short trip as it does for a long journey.

All the cars in the train are veterans of service with real railroads. They were bought by the studio purchasing department and hauled over the regular tracks right to the studio, which has its own railroad sid-

ing.

Like glamour girls, they undergo frequent changes of body contours, acquiring new chassis and fittings, mostly of plaster, wood, and paint, as they are needed to play pullmans, coaches, dining cars, club cars, and so on. By now, only one car has its original body. It's a box-car, once actually used by the Wells Fargo company, and now used in films as a baggage or mail car.

The train also has reserves to call upon. These include two subway cars, which played leading roles in *The Clock*, a couple of Toonerville trolleys, used for "The Trolley Song" in *Meet Me in St. Louis*, and two British coaches.



Most recent and prized purchase is a little black locomotive still bearing the seal of the Baldwin Locomotive Works in Philadelphia, which was the first concern to manufacture train engines in the U.S., and which began to build locomotives more than a hundred years ago.

All aglitter with brass fittings, the new engine has already been initiated into movie acting in *The Harvey Girls*. In the days when it was in actual use, it burned wood or coal to supply power. But with present-day movie magic, it has an oil-burning diesel engine. And what's more, it gets a song about itself, *The Atchison, Topeka, and Sante Fe*, sung by Judy Garland!

Yes, this talented train has already "gone places" by not going any place.

Copyright, 1946, Helen Colton

### "Read the Book—See the Picture"

The Grosset & Dunlap Film Classics Library is a series of illustrated motion-picture editions priced at \$1. Since the series was launched last fall, six volumes have appeared:

1. *State Fair*, by Phil Stong, on which Twentieth Century-Fox based its Technicolor musical with new music by Richard Rodgers and Oscar Hammerstein II, creators of *Oklahoma*.

2. *Weekend at the Waldorf*, novelized by Charles Lee, literary editor of the Philadelphia Record, from the original MGM screenplay about Manhattan's luxury hotel, starring Ginger Rogers, Lana Turner, Walter Pidgeon and Van Johnson.

3. *Love Letters*, Chris Massie's psychological novel, which inspired the Hal Wallis production for Paramount, starring Jennifer Jones and Joseph Cotten.



The concluding scenes of "The Harvey Girls" are likewise played on this interesting train.

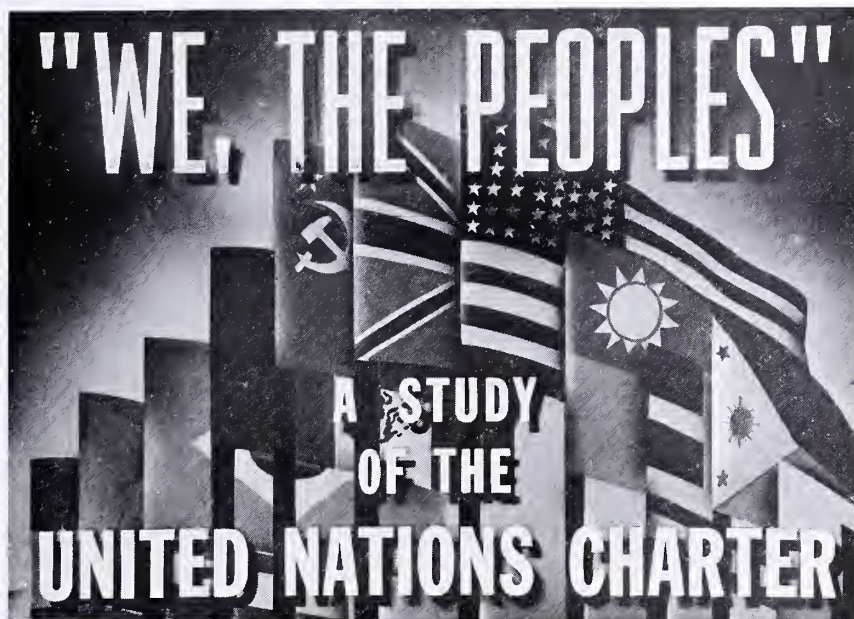
4. *Our Vines Have Tender Grapes*, George Victor Martin's "neglected masterpiece" about the "Little Norway" region of Wisconsin, filmed by MGM.

5. *Tomorrow Is Forever*, by Gwen Bristow, the story of the dilemma facing a woman happily married for the second time, who is suddenly confronted by the return of her first husband, whom she believed killed in the war. The International picture

based on the novel, released by RKO-Radio, stars Orson Welles, Claudette Colbert and George Brent.

6. *And Then There Were None*, by Agatha Christie, the mystery on which 20th Century-Fox based the Rene Clair motion picture, starring Barry Fitzgerald, Walter Huston, and Louis Hayward. It is the story of ten people, each with a criminal past, marooned on a deserted





Frames in the filmstrips accompanying the first classroom motion pictures produced by Young America Films.

island. One by one, each of the group is killed.

The jackets of these books make excellent posters for classroom bulletin boards and serve to stimulate home reading.

★ ★ ★

#### First Reels Released by Young America Films

**WE, THE PEOPLE.** A classroom visual study kit for a unit on the United Nations Charter. Suitable for Grades 7 to

12. Produced by Young America Films, Inc. Running time, 8 minutes, plus time required for 80 frames of filmstrips. The film is 16 mm sound, block and white. \$30 for complete kit.

The film, which is accompanied by a teacher's manual and two filmstrips of forty frames each, presents a simple approach to the problem of a world federation of nations. The reasons for the UNO and the set-up provided in its charter are ex-

plained briefly in the movie. The manual is an elaborate brochure of 44 pages, with many illustrations and three diagrams of the UNO organization, functions, and personnel, together with utilization suggestions. The first slidefilm unit deals with the needs and purposes of the charter; the second, with its organization. It would be useful to add a unit on the necessity of establishing international laws in place of the present doctrine of national sovereignty, which recognizes no world authority capable of checking an aggressor nation.

**SAFETY BEGINS AT HOME.** Classroom film for Grades 4 to 6. Produced by Young America Films, Inc., 18 E. 41st St., New York 17. Running time, 10 minutes. 16mm sound, block and white. Released 1946. \$25.

This film helps the child to avoid various safety hazards in the home—explaining how to use a jack knife, how to use a step-ladder, how to avoid accidents on cellar stairs, how to handle electric cords, how to light a gas oven, how to handle hot pans, and where to keep poison medicine. The film is an excellent one, but one wonders why the final episode changes the point of view from that of the child to that of the parent, by showing that poison medicine should be kept on the top shelf of the medicine chest, out of the reach of children. A guide to the utilization of the film accompanies the reel, which is one of the first made by Young America Films.

★ ★ ★

#### Puppets Go Chaucerian

The *Canterbury Tales* are the basis of a series of Puppets planned by George Pal. "Chanticleer, the Cock," one of the famed Chaucer's characters, will provide the framework of the first.

# Racial Stereotypes In Our English Textbooks

BY JEROME CARLIN

Brooklyn High School for Specialty Trades, Brooklyn, New York

William didn't want to go on the errand. He didn't want to carry home the wash-tubs and the clothes-boiler from the secondhand store, but more than that, he objected strenuously to walking through the streets with that awful-looking nigger, Genesis.

But mothers have no regard for the tender sensibilities of a boy's feelings. Willie Baxter just had no choice about doing that chore; he was condemned by his mother to reveal himself publicly in the company of a disreputable Negro and the latter's equally disreputable dog.

Genesis, on the other hand, was blissfully unaware of the keen embarrassment he was causing his patron's son. The dilapidated state of his overalls caused him no concern; in fact, he completely lacked anxiety about any aspect of his appearance. On his feet were what had once been a pair of patent leather dancing-pumps; in his mouth, the salvaged stub of a cigar; on his head, an ancient derby, its color resembling his own, its weight pressing down upon his "markedly criminal" ears. And as with the master so with the dog, for tagging Genesis's footsteps came such an animal as would have been known anywhere as a colored man's dog.

This was the ordeal of William Baxter, that together with these two he must make part of a horrible pageant advancing through the streets of the town.

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Jerome Carlin

## Dangers of Racial Stereotypes

In this vein Willie Baxter's embarrassment over his predicament furnishes comedy for three chapters of *Seventeen*, a novel by one of America's best loved authors, Booth Tarkington. Although the preceding paragraphs are not a direct quotation, they summarize both the circumstance and spirit of this episode in the book. The author's treatment of Genesis is one of good-natured jest; indeed, not a single drop of ill-will stains the pages of this or any other of the Tarkington stories, which have entertained millions of readers. Nevertheless, such characterizations as Genesis or the equally comic Gertrude, the Negro serving-maid in *Alice Adams*, are distinctly regrettable. While the omission of these minor characters would not have diminished by one whit the appeal of either novel, their inclu-

sion makes these books unsuitable for use in our schools.

Genesis exemplifies the racial stereotype, for his character is drawn to a definite pattern. The racial stereotype presents a member of a specific race or religion in a stock characterization which labels as inferior not only the individual character in the fictional world of the story, but also, by extension, all other members of his group in the living world of the community. However little this outcome may have been intended by the author, it is as tragically fatal as the shooting committed by the fellow who didn't know the gun was loaded. If the blundering domestic servant in the story is a Negro, if the gangster-villain bears an Italian or Greek name, if the usurious pawnbroker possesses Semitic features, if the sneaking cattle rustler turns out to be a Mexican "greaser," if the stupid policeman calls upon the blessed saints in an Irish brogue, the bullet of intolerance slips as hurtfully into the heart of the victim as if the trigger had been pulled with premeditated malice. The victim, alas, is *every* Negro, *every* Italian or Greek, *every* Jew, *every* Mexican, *every* Irishman or Catholic.

## Stereotypes in Current Fiction

Racial stereotypes as they appear in current literature and on radio and screen were studied recently by Columbia University's Bureau of Applied Social Research. Popular light fiction proved to contain the worst in-



stances of such character portrayals. What the Columbia workers found (according to *American Unity*, June, 1945) was a constant repetition of racial stereotypes "*exaggerating and perpetuating the false and mischievous notion that ours is a white, Protestant, Anglo-Saxon country in which all other racial stocks and religious faiths are of lesser dignity. . . . Non-sympathetic characters were seldom Anglo-Saxon. . . . The behavior of these fictional characters could easily be used to 'prove' that the Negroes are lazy, the Jews wily, the Irish superstitious and the Italians criminal. . . . Over and over again the superior-inferior connotations repeated themselves in stereotyped dialogue and description. . . . The evidence is clear. American short story writers have made 'nice people' synonymous with Anglo-Saxons.*"

### Textbook Stereotypes

If these facts are so overwhelmingly proved against current popular literature, to what extent may they also be true of our textbook materials, some of which are drawn from just such publications as were studied by the Columbia group? Happily enough, on a comparative basis the textbooks approved for use in our English classes appear to advantage. Because the editors of school books have been more conscious of this problem than have other editors and because selection has been exercised in establishing approved book lists, the proportion of undesirable literature on the selves of school bookrooms is slight when compared with the publications on the book counters and magazine racks of commercial dealers.

But whether racial stereotypes in our textbooks are many

or few, the fact remains that *there should be none*. Having embraced the aim of teaching our students to live together without group tensions in a spirit of understanding, harmony, and mutual respect, we cannot permit even an occasional influence to operate in our classrooms against this objective. There are forces enough outside school walls which we cannot control.

Even closer vigilance is needed to guard against the dangers of racial stereotypes in our English textbooks. From the fruit of such distorted concepts about minority groups come the seeds of hatred and disunity.

### Why Stereotypes Slip By

What causes authors and editors to err in their handling of this problem? Why have we permitted books containing racial stereotypes to remain on our approved lists? Why do many of us, although possessing warm sympathies and sincere democratic ideals, still continue to assign to our students reading matter that is dangerous and subversive?

First of all, *the absence of malicious intent deceives us*. The wielder of a poison-pen would arouse our indignation, but the portrayer of the stereotype fails to disturb us because he obviously has no intention of fomenting discord, of slandering or misrepresenting. He doesn't deliberately run down the poor old lady crossing the street. He is the hit-and-run driver who is entirely unaware that he has bowled over the pedestrian.

Sometimes even those who are champions against intolerance follow unconsciously a distorted pattern in treating of minority peoples. In an outstanding high-school reading text, prepared by an exceptionally competent and liberal group of editors, an es-

say declares that Negroes sing songs of contentment with their humble lot in this life, looking to the hereafter for their sustaining hope. That is the old pattern of representation followed by those who were kindly disposed toward the Negro in the days of Harriet Beecher Stowe. It is the pattern of all the humble Uncle Toms in our literature. Articulate Negroes themselves have been telling us recently that they do not welcome for their own group any larger share of the "humble lot" than falls to the fortune of any other people. Negro spokesmen have been declaring their abhorrence of Uncle Tom, whether he exists in fact or fancy. When a musical version of *Uncle Tom's Cabin* came to Bridgeport, Connecticut, not long ago, the *New York Times* reported that it drew protests from Negro community leaders. The pattern of the Negro contentedly lullabying his woes to sleep is hardly one to repeat in a book bearing a copy-right date in these 1940's. Nevertheless, on occasion even the alert editor or author thus allows a racial stereotype to mar his work. It slips by him, and it may slip by us who teach his book.

It gets by the more readily because custom has blunted our sensitivities. The racial stereotype is such a natural feature of the literary landscape that the mind's eye unsearchingly passes over it just as the glance absently sweeps past the familiar monument in the center of a square.

In the case of the Negro, who of all minority groups is the most frequently delineated in a distorted pattern, there is an additional reason for the dullness of our perceptions. When we laugh at literature's comic Negroes, at the Rochesters and

Stepin Fetchits of radio and screen, we are by no means ignoramuses, brutes, or fascists—although some day history will surely find some uncomplimentary term for our benighted state. White men have been victims of a social disorder which has placed the Negro on a lower plane in the scale of human values. The Negro has generally been seen in an inferior position—living in slum dwellings, working at menial occupations, traveling in Jim Crow cars. These obvious facts would hardly be worth mentioning here, were it not to explain why even the most liberal heart under a white skin occasionally fails to react to the stereotype with pain and outrage. These facts explain why belly laughs, instead of roars of indignation, greet the slap-stick portrayal of the Negro—the stereotype which depicts him as an eye-rolling, shuffle-gaited, “no-account” fellow, who hates to work, loves to gamble, carries a rabbit’s foot and suffers from the abject cowardice created by his own superstitions. When such a twisted characterization appears in the pages of a story, we ought to snap the book shut and drop it in the incinerator; when it comes through the radio loud-speaker, we ought to twist the dial and write the sponsor a burning letter; when it appears on stage or screen, we ought to cease our chuckles and sit silent and ashamed, making the box-office shudder. If generally we don’t do these things, it may be because we are not aware. The stereotype, the pattern, has been too well established.

This is perhaps as true for teachers as for everyone else. Even those of us who are most sensitive to this problem may have passed over instances of dangerous racial patterns with-

out seeing them for what they are. Nearly everyone has read Edgar Allan Poe’s story *The Gold-Bug*. Certainly every English teacher is familiar with it, and many have included Poe’s tale of treasure-hunting in reading assignments for their classes. How many of us have recognized that for the immature minds of high-school students this story is a dangerous formative influence and an undesirable reading assignment?

#### How the Stereotype Works

*The Gold-Bug* is a favorite of anthology makers, appearing in a number of collections. Because the study of the forces creating prejudice has only recently begun, the implications of a character like the Negro Jupiter in *The Gold-Bug* have been overlooked.

Poe was no bigot, and his treatment of Jupiter was certainly sympathetic. Had Poe’s attitude been really vicious, had he shown hatred or contempt for his Negro character, the effect on the modern high-school student might have been less telling. Our local schools have sought to educate boys and girls in ideals of tolerance and, better yet, of mutual respect and acceptance of others. Today’s high-school youth might be repelled by an intolerant attitude in an author’s work, but Poe obviously loved that foolish old ducky, and so all the defenses that might be raised are down.

Our first introduction to Jupiter is in this sentence: “*In these excursions he was usually accompanied by an old Negro, called Jupiter, who had been manumitted before the reverses of the family, but who could be induced neither by threats nor by promises to abandon what he considered his right of attendance upon the footsteps of his*

*young ‘Massa Will.’*”

As he reads this, the student unconsciously establishes certain patterns of thought. (*What do I know about Jupiter? I know that he is a Negro. He is also a servant, just like the Negroes in most stories. The author says that Jupiter has been “manumitted”; according to the dictionary that word means “freed from bondage.” So Jupiter must have been a slave once, but the fine old fellow still worships his master, and neither threats nor promises will drive him away. The people in the story find it necessary to humor him by letting him attend and serve his “Massa Will.”*)

The student reads further and encounters this description: “*Jupiter, grinning from ear to ear, bustled about to prepare some marshhens for supper.*”

(*That’s familiar. I’ve seen some characters like that in the movies, usually Negroes, too. Happy-go-lucky in a kind of simple-minded, childish way. In stories people who are dignified and important don’t grin from ear to ear.*)

Progressing with the narrative of the treasure hunt, the reader learns that Jupiter was to drop the gold-bug from the branch of a tree in order to locate the buried hoard. He reads Master Will’s inquiry as to whether Jupiter could climb the tree—and the servant’s reply:

“*‘Yes, Massa, Jup can climb any tree he ebber see in he life.’*

“*‘Then up with you as soon as possible, for it will soon be too dark to see what we are about.’*

“*‘How far mus’ go up, Massa?’ inquired Jupiter.’*

(*There’s a big difference between how Jupiter talks and the way his master speaks. Jupiter’s dialect is a little funny. Not that I’d want to laugh at it in any*



mean way, but some of his remarks tickle my funny-bone just because they're in dialect. I guess my English is pretty good by comparison.)

"'Get up the main trunk first, and then I will tell you which way to go—and here—stop! Take this beetle with you.'

"'De bug, Massa Will!—de goole-bug!' cried the Negro, drawing back in dismay. 'What prepared to ascend the tree.'

"'If you are afraid, Jup, a great big Negro like you, to take hold of a harmless little dead beetle, why you can carry it up by this string—but if you do not take it up with you in some way, I shall be under the necessity of breaking your head with this shovel.'"

(Jupiter is just like a little child, but his master knows how to deal with him. Master Will talks exactly as if Jupiter were a little boy. First he coaxes—then he threatens to beat Jupiter.)

"'What de matter now, Massa? said Jup, evidently shamed into compliance. 'Always want to raise fuss wid ole nigger. Was only funnin' anyhow. Me feered de bug!—What I keer for de bug?' Here he took cautiously hold of the extreme end of the string, and, maintaining the insect as far from his person as circumstances would permit, prepared to ascend the tree."

(The Negro is scared all right. It makes you laugh at how frightened he is of a little beetle. Maybe superstitious, too.)

Reading on, the pupil is entertained with how Jupiter climbed the tree, how he hesitated to venture out on the limb unless he could first rid himself of the beetle, and how his master remonstrated with him.

"'You infernal scoundrel!' cried Legrand apparently much

relieved, 'what do you mean by telling me such nonsense as that? As sure as you let that beetle fall, I'll break your neck. Look here, Jupiter! Do you hear me?'

"'Yes, Massa, needn't hollo at poor nigger dat style.'"

(Jupiter's right. Even if he is a nigger, his master shouldn't yell at him that way.)

"'Well! now listen!—if you will venture out on the limb as far as you think safe, and not let go of the beetle, I'll make you a present of a silver dollar as soon as you get down.'"

(Boy, I can just see Jupiter's eyes bugging out! I'll bet he'd do almost anything for a dollar.)

Next in the sequence of events Jupiter was instructed to drop the gold-bug through the left eye of a skull which was attached to the end of the limb. However, this procedure failed to locate the position of the buried treasure until Master Will suddenly saw the light.

"'You scoundrel,' said Legrand, hissing out the syllables from between his clenched teeth—'you infernal black villain!—speak, I tell you—answer me this instant, without prevarication!—which—which is your left eye?'

"'Oh, my golly, Massa Will! Ain't dis here my lef' eye for sartain?' roared the terrified Jupiter, placing his hand upon his RIGHT organ of vision, and holding it there with a desperate pertinacity, as if in immediate dread of his master's attempt at a gouge."

(Now wasn't that a stupid trick? The poor colored man didn't know his left eye from his right.)

And so it goes. The effect upon the young reader of such a story as *The Gold-Bug* is to establish in his mind a stereotype of the Negro as an ignorant,

foolish, childlike, craven individual. How can the average white youth help but feel patronizingly superior toward Jupiter? If in empathy the reader projects himself into the place of a character in the story, it is the master, Will Legrand, whose role he plays in imagination. With Legrand, the reader heaps imprecations on Jupiter for his stupidity, his ridiculous fears. With Legrand, the reader lovingly condescends to wheedle Jupiter with a silver dollar. With Legrand, the reader looks down upon Jupiter from the lofty pinnacle of white superiority.

If Jupiter could be accepted as an individual rather than a type, Poe's characterization would not be objectionable. Unfortunately, Jupiter is precisely the prototype of his fictional brethren as they are encountered by the high-school student everywhere, at the local motion picture theater, on the radio, and between the pages of other books, including other textbooks. Jupiter reinforces other images, and they in turn reinforce the cruel caricature that is Jupiter.

#### Other Minority Groups

Although the stereotype of the Negro is the one found in our textbooks most often, other minority groups suffer similar treatment. The Irishman, for instance, appears in several derogatory patterns. This kind of portrayal, incidentally, has existed for some time in the history of English literature. Hard feeling between the English and the Irish gave rise to the disparaging delineation of the Irishman. Subsequently this tendency was carried over into American literature and has continued down to the present day.

Some textbook stereotypes of the Irishman are casual—a chance descriptive phrase, a

passing remark. In *Johnny Tre-main* the hero, delivering a message to a man named Molineaux, is described as uncertain whether the idea had penetrated the recipient's "thick skull." Had the author stopped there, she would have done the cause of intercultural harmony a service. But the writer went further and added a label; her complete phrase is "the wild Irishman's thick skull." This is an example of the all-too-ready characterization of the Irishman as dull-witted, thick-headed. The author would have done better to omit the group label.

An older example of the uncomplimentary treatment of the Irishman appears in Nathaniel Hawthorne's *Mr. Higginbotham's Catastrophe*. This characterization partakes less of the nature of the stereotype in the sense that the Irishman is not portrayed here as dense of wit. Nevertheless, his is an unsympathetic role. The plot of the story hinges on a rumor that "*Mr. Higginbotham of Kimballton was murdered in his orchard at eight o'clock last night by an Irishman and a nigger.*" Had the rumor turned out to be wholly unfounded, this story would have made a fine lesson in the need for combating rumors about the misdeeds of persons belonging to minority groups. Unfortunately, the climax of the story finds Mr. Higginbotham, several days after the inception of the false report, saved just in the moment before being hanged by an *Irishman*. The leaks of a poorly concealed conspiracy had caused the rumor.

For the more familiar stereotype of the Irishman, Butler's *Pigs Is Pigs* offers a sorry example. The humor of this story,

which is very funny indeed, depends upon the obtuse interpretation of the shipping rates by an express company's agent, Mike Flannery. All the complications of the plot arise from Mr. Flannery's attempt to collect expressage on guinea pigs, or "dago" pigs as he sometimes calls them, at the rate charged for bona-fide porkers instead of the fee for pets. The fact that the author is manifestly sympathetic toward his character fails to cancel out the effect of the stereotype.

If the Irishman appears as stupid, members of other groups play more sinister parts. There is a "swarthy Greek" cast in the role of a hold-up man in Scott Fitzgerald's *Pusher-in-the-Face*. There is a "Mexican-looking" hoodlum in Jack London's *A Raid on the Oyster Pirates*; this character is the only one in the gang to whom any particular nationality is ascribed. Such characterization is in line with the Columbia group's findings in magazine fiction, revealing a negative presentation of the concept that nice people are Anglo-Saxons.

There are also the Jews of fiction and the drama, drawn as sly money-grubbers and misers. Fagin of Dickens's *Oliver Twist* has vanished from the schoolroom, since the novel is no longer on the approved list; but Shylock is still with us in Shakespeare's play on the pound of flesh. Although some schools have dropped *The Merchant of Venice*, its continuance in four editions on the textbook list seems to indicate that this drama still maintains a degree of popularity.

Some have it that the sixteenth century bard was the victim of the popular prejudice then existing against Queen Elizabeth's physician, the Portu-

guese-Jewish Dr. Roderigo Lopez.\* However, whether or not Shakespeare can be shown to have been bound thus by the limitations of his time, there is a palpable danger of presenting to young minds a play which portrays the Jew in a stereotype perfectly finished in every detail. Shylock hates Christians.

"*I hate him for he is a Christian.*"

\* \* \*

"*But yet I'll go in hate to feed upon*

*The prodigal Christian.*"

Shylock is a usurer.

"ANTONIO. *Or is your gold and silver ewes and rams?*

SHYLOCK. *I cannot tell; I make it breed as fast.*"

Shylock is a miser.

"LAUNCELOT. *My master's a very Jew . . . I am famished in his service.*"

Shylock loves money more than his child.

"SHYLOCK. *How now, Tubal! what news from Genoa? has thou found my daughter?*

TUBAL. *I often came where I did hear of her, but cannot find her.*

SHYLOCK. *Why, there, there, there, there! a diamond gone, cost me two thousand ducats in Frankfort!*"

Shylock is crafty and treacherous.

(Before the bargain is made)

"SHYLOCK.

*If he should break his day, what should I gain*

*By the exaction of the forfeiture?*

*A pound of man's flesh taken from a man*

*Is not so estimable, profitable neither,*

*As flesh of muttons, beefs, or goats."*

(After the bargain is made)

"SALARINO. *Why, I am sure, if he forfeit, thou wilt not take his flesh: what's that good for?*

\*Mersand, Joseph. *Traditions in American Literature*. The Modern Chapbooks, New York, 1939.



SHYLOCK. *To bait fish withal: if it will feed nothing else, it will feed my revenge.*"

In short, Shylock conforms to the racial pattern of inferiority. While this stereotype of the Jew casts him as being keen of wit and well endowed with the world's goods, it also shows him as lacking in spiritual wealth. He is an inferior person because his values are twisted, his ideals base.

Some of us have tried to blur the image of the stereotype in *The Merchant of Venice* by stressing Shylock's speech on the identity of Christian and Jew: "*Hath not a Jew eyes? Hath not a Jew hands, organs, dimensions, affections, passions? . . . If a Jew wrong a Christian, what is his humility? Revenge. If a Christian wrong a Jew, what should his sufferance be by Christian example? Why, revenge. The villainy you teach me, I will execute, and it shall go hard but I will better the instruction.*"

How is Shylock purged by this speech or by the few other bits of dialog which supposedly justify his attitude through showing him ill-used by those of Antonio's faith? Nothing noble appears in Shylock's defense. Shylock himself does not say: I am motivated by good impulses. He says: *I am moved by an evil stimulus, revenge—but so would you be. "The villainy you teach me, I will execute. . . ."* What common ground has the Jew Shylock found with Christians? Only the base emotions that both can feel, only the base deeds that both can do.

While some teachers have exerted themselves to use *The Merchant* as a springboard to lessons on intercultural harmony, the play may easily have the opposite effect. The teacher must explain away too much of what the

author presents. If there is any underlying attempt in this drama to interpret the pressures on the Jew in that earlier day, it never comes clearly to the surface.

Walter Scott, on the other hand, successfully carried through such a purpose in *Ivanhoe* and made his romance a lesson in the effects of persecution upon the Jew in the Middle Ages. Isaac, the Jew in Scott's work, is again a stereotype, not too different from Shakespeare's Shylock. Isaac too loves money; Isaac too is a usurer. But Scott's character has his moments of nobility, and he is revered by his daughter Rebecca—unlike Jessica, who is ashamed of her father. Furthermore, Scott presented clearly the thesis that the Jew was unjustly persecuted and that unhappy Jews like Isaac responded to oppression with the weapons of their wits, seeking wealth as a bulwark against persecution.

Scott wrote in *Ivanhoe*: ". . . there was no race existing on the earth, in the air, or the waters, who were the objects of such an unintermitting, general, and relentless persecution as the Jews of this period. Upon the slightest and most unreasonable pretenses, as well as upon accusations the most absurd and groundless, their persons and property were exposed to every turn of popular fury. . . . The obstinacy and avarice of the Jews, being thus in a measure placed in opposition to the fanaticism and tyranny of those under whom they lived, seemed to increase in proportion to the persecution with which they were visited; and the immense wealth they usually acquired in commerce, while it frequently placed them in danger, was at other times used to extend their influence, and to secure to them a cer-

tain degree of protection. On these terms they lived, and their character, influenced accordingly, was watchful, suspicious, and timid—yet obstinate, uncomplaining, and skillful in evading the danger to which they were exposed."

Scott's purpose, however, is sometimes thwarted by the textbook editors who abridge and adapt *Ivanhoe*. One currently used adaptation omits completely the philosophical dissertations on the causes and effects of persecution of the Jews. What remains in this edition is only the picture of the rich, money-loving Jew, constantly terrified by fears of robbery, violence, and extortion by torture. Thus, even *Ivanhoe*, in abridged versions, must be scrutinized for undesirable racial overtones.

### What Can We Do?

Developing intercultural harmony and understanding manifestly is a delicate and difficult task. No factors should be thrown into the wrong side of the balance to add to the weight already there. Racial stereotypes should be completely eliminated from our textbooks.

When publishers are made completely aware that our schools will not accept books containing stereotypes, they will set their standards accordingly in dealing with manuscripts. This task of education can be accomplished only by our careful scrutiny of texts and avoidance of undesirable purchases.

This does not imply taking the broom and sweeping out all of the books which contain intercultural kinks. Many texts can be put in order merely by a few minutes' work on the part of the publisher's editor armed with a blue pencil. Where unsympathetic characters have been labeled as members of particular

groups, the labels can often be deleted. The reference to the villain's Mexican features can be cut; his name can be changed. When the character has been drawn in such fashion as to pre-

vent removal of the label—his brogue or dialect, for instance, may be an integral part of his characterization—it may be possible to drop his role from the story. Only where revisions of

this nature will destroy the worth of a particular work, must the remedy be complete oblivion—but oblivion, then, it should be. There are more than enough available replacements.

## READINGS IN PHOTOPLAY APPRECIATION

From "The Screen Writer"

*The Screen Writer* is the official publication of the Screen Writers' Guild, Inc., 1655 North Cherokee Avenue, Hollywood 28, California. It is published monthly at 25c a copy. The subscription rate is \$2.50 a year for 12 issues. Teachers and students of literature, composition, speech, and drama, as well as members of photoplay clubs, will do well to read the complete issues of this aggressive magazine.

\* \* \*

Hollywood scenarists whose articles appear in the December, 1945, issue of *The Screen Writer* include Philip Dunne, Roland Kibbee, John Lardner, Guy Endore, and Arch Oboler.

Philip Dunne, in "An Essay on Dignity," discusses the notable article by Raymond Chandler, entitled "Writers in Hollywood," which appeared in the November *Atlantic Monthly*. Says Mr. Dunne:

Where Mr. Chandler's piece differs from the average attack on Hollywood is in its constructive approach. He writes not to make you laugh but to make you angry. It is a crusading piece, and therefore hopeful. For Mr. Chandler not only describes the symptoms; he makes bold to diagnose the sickness and prescribe a cure.

Consider this paragraph:

"Hollywood is a showman's paradise. But showmen make nothing;

they exploit what someone else has made. The publishers and the play producers are showmen too; but they exploit what is already made. The showmen of Hollywood control the making—and thereby degrade it. For the basic art of motion pictures is the screenplay; it is fundamental; without it there is nothing. Everything derives from the screenplay, and most of that which derives is an applied skill which, however adept, is artistically not in the same class with the creation of a screenplay. But in Hollywood the screenplay is written by a salaried writer under the supervision of a producer—that is to say, by an employee without control over the uses of his own craft, without ownership of it, and however extravagantly paid, almost without honor for it."

Here—and this is the heart of his piece—Mr. Chandler is putting into a national magazine what a thousand screen writers have asked themselves for years. \* \* \*

But read "Writers in Hollywood" for yourself. It is a "must" for every one who believes, with Mr. Chandler, that the motion picture is "an art which is capable of making all but the very best plays look trivial and contrived, all but the very best novels verbose and imitative."

\* \* \*

Roland Kibbee, known to a wide radio audience as well as to films, contributes a brilliant satire on the Hollywood custom of having writers work in pairs. In "Two Men on a Vehicle," which would make a good movie short, Mr. Kibbee says:

In Europe, the wages of collaboration is death. In Hollywood the wages are much better, and you can get away with it indefinitely. \* \* \* All that is required for a successful collaboration (and by collaboration I mean, in case you haven't already guessed, a **writing partnership**) is a heart of stone, a congenial mien and, of course, a collaborator—preferably a trusting one with big, baby-blue, wondering eyes.

Let us take two writers and call them Hammacher and Schlemmer. Schlemmer is the writer. Hammacher is the professional collaborator.

\* \* \* Three sure-fire story conference techniques follow. They are sufficient to give you the general pattern. As a matter of fact, this general pattern is also called Blood 'n Guts. Schlemmer's blood and Hammacher's guts.

1. Arrange to sit side by side with the collaborator so that the producer sees both of you, but neither of you see each other. Now the producer says that this or that stinks. You quickly shoot a look of gentle reproach over toward Schlemmer. It is not much, but the producer sees it and is left with the ineradicable conviction that your collaborator is murdering the script in spite of everything you can do to prevent it.

2. This is really Number 1 with reverse English. The producer says that this or that is great. You promptly beam triumphantly upon your collaborator and say: "What did I tell you!" You may indeed have told him it was great when he thought of it. But the effect of this, as will readily be perceived, is to give the producer the impression that the favored idea was yours, and that your collaborator



fought tooth and nail to prevent its inclusion in the script.

3. And this is an over-all must. When the producer is in a good frame of mind and likes the way things are going, always refer to the team in the first person singular, such as: "I think," or "I did," or "I will do." When the producer is irritable and disgusted with the progress that is being made, always refer to the team in terms of "We think," or "We did," or "We will do." It would be dandy if, in the latter case, we could indicate our collaborator and say, "He thinks," or "He did," or "He will do,"—but that is rather too obvious for practical usage.

In conclusion, I want to say that I am well aware of the almost certain reprisals which this article will evoke. You are probably overcome with admiration for my courage in writing it. The fact is, I didn't write it. My collaborator did.

★ ★ ★

John Lardner, who was once a film reviewer for *The New Yorker*, in an article called "Last Word," continues the campaign of *The Screen Writer* against the incompetence of most movie reviewers. Says Mr. Lardner:

Theodore Strauss, a critic turned screen writer, wrote morosely about the New York reviewers in the first issue of this magazine. The trouble with Mr. Strauss's piece is that it did not go far enough. There is no hope for film reviewing in New York or any place else as it is presently constituted. \* \* \*

Mr. Strauss wrote that the low-grade critics—*Daily News*, *Hearst*, etc.—were no good. He said that the high-toned critics—the double-talkers—were no good. He was in the groove up till then, but he mistakenly went on to speak words much too gentle for what he called the center group. Maybe this is because he used to be a *Times* man. *Times* men have a special kind of myopia toward the distinctive, nay, spectacular, defects of the *Times*. There was a good writer on the *Times* once, name of Johnson, and there is another now, name of Berger. That about covers it.

Guy Endore, who is a novelist and researcher as well as a screen playwright, in "Inflation, Please!" bewails the pover-

ty of many screen writers. Says he:

"One third of our active screen writers are really little guys whose income is somewhere between that of a waiter and that of a barber."

"Indeed," said Junior.

"In fact, one out of every ten of our members earned absolutely nothing."

★ ★ ★

Arch Oboler, one of radio's most distinguished playwrights, who has lately turned to motion pictures as a writer, director, and producer, continues the discussion started by Ranald MacDougall in the September issue of *The Screen Writer* on improving sound elements in movies. Says Mr. Oboler:

Having recently completed a picture in which I attempted, in a degree, to bring radio's sound consciousness to the cinema medium, I feel that I can realistically discuss Mr. MacDougall's theoretics.

All through the writing of the screen play I was tremendously conscious of particularities of sound effect and music that I wanted myself, the director, to put into the final product. Intimacy of sound in intimate scenes, background sound effects to create mental images beyond those incited by dialog and photography, the use of sound effects to heighten, where possible, the dramatic effect of the words and action, and the musical use of the "sting" chords and dissonances and musical dissolves about which Mr. MacDougall wrote so fluently—all these were indicated in my script.

At the most, five percent of the critics made even the slightest reference to the sound track; not a single critic made any comment about what Ranald thinks would be most noteworthy—the variation of sound levels, from scene to scene, in key with the setting.

Even as the critics failed to note these nuances of sound, so, too, I believe were they ignored by the audience.

In the two-dimensional medium of motion pictures, the photographic image is the primary one and as long as the sound track is kept at an optimum level of mechanical excellence, the movie-goer obtains complete satisfaction.

As a craftsman I enjoyed the work in sound, but I cannot truthfully say that all this meticulous soundtrack polishing made any appreciable difference in the over-all values of the picture.

★ ★ ★

Contributors to the January, 1946, issue of *The Screen Writer* include Scenarists Howard Koch, F. Hugh Herbert, Alvah Bessie, and Arthur Strawn.

In "The Historical Film—Fact and Fantasy," Mr. Koch presents a paper on the shortcomings of historical and biographical photoplays. Says Mr. Koch:

A writer in the historical field must find himself faced with one primary question—to what extent must the factual record of actual characters or events determine the characters and events he is recreating? This problem presents itself to the screen writer in an even more stark form than to historical novelists, because of the necessity for simplifications in a film. Whereas the novelist may spend paragraphs explaining a particular action of the characters so that all its implications and shadings are manifest, the screen writer can only let the characters and actions speak for themselves.

\* \* \* Cecil DeMille, you may remember, was commissioned to put together a picture that would telescope the significant portions of the history of America into a single performance. I did not see the film as it was edited then, but of course we have all seen many of the pictures whose parts were spliced together into this typical De Mille colossus, entitled *Land of Liberty*. An observant critic who attended the performance told me that the whole dreary panorama failed to produce one single human being or one substantial historical sequence. I suppose it can be regarded as another demonstration that the whole can be no better than the sum of its parts.

On a somewhat different historical level is a Civil War picture made a few years ago that became one of the world's most popular films. *Gone With The Wind* deserves a more concrete analysis. The first portion of the film effectively dramatized the impact of war on a stratum of Southern society. Several characters, notably Scarlett

and her two lovers, were given some shading as human beings. Many of the early scenes had mature writing, expert direction, amid an extravagant splendor of Technicolor photography. However, the second part was generally regarded as not so successful.

What was lacking to weld this part into the structural unity of the first? I think the missing element was a very basic one—an idea, an attitude on the part of the author toward the social phenomena she was dramatizing. She was writing about the fall of a particular civilization, but there was nothing to indicate her own evaluations of that society or the historical reasons for its overthrow.

Taking a long jump to more recent history, let me use as an illustration a picture I was connected with, because I had to deal with the main problem here under discussion. You will probably recall the rather divergent opinions regarding *Mission to Moscow*. I think it safe to say the views of people varied with their political rather than their dramatic convictions.

Coming to another American film depicting recent historical events, it seems to me that no venture promised more than what has become known as Darryl Zanuck's *Wilson*. Certainly it was a picture of abundant virtues, particularly in the high calibre of its acting, direction, and its lavish but tasteful production. Moreover, it handled certain scenes—like the 1912 Democratic Convention—with a lusty feeling for Americana. However, in my opinion the picture failed to achieve its intended stature as dramatic history.

Probably our greatest need is to approach factual material with an objective and searching mind, with a willingness to face and probe into issues, and with considered convictions about the world in which we live.

★ ★ ★

F. Hugh Herbert, long a well-known playwright and scenarist, and now also a partner in a film-producing concern, cautions the members of the Screen Writers' Guild against the publication of vitriolic articles in which writers attack directors. Recent articles have appeared attacking Sam Wood and Cecil De Mille.

Despite Mr. Herbert's admonitions, however, one feels that the battle of the writers for a better place in the sun will probably continue.

Alvah Bessie, in "Blockade," discusses the various cinematic treatments of the Spanish struggle. Mr. Bessie saw military service in Spain during World War II and discusses, in addition to *Blockade*, such films as *For Whom the Bell Tolls*, *Casablanca*, *The Fallen Sparrow*, *Watch on the Rhine*, and *Confidential Agent*. He describes the pitfalls and difficulties of treating controversial subjects in entertainment films. A teacher, reading his article, cannot but reflect on the great contrast between educational and entertainment films. Controversial films afford an excellent opportunity for stimulating classroom discussion, but they afford only headaches to Hollywood scenarists. Movie writers fasten their hands upon their hearts when faced with the necessity of trying to please everybody in the presentation of subjects concerning which there is violent disagreement. Mr. Bessie, pulling no punches, remarks:

The hero of *Casablanca* ran a dive and pursued Ingrid Bergman; and in *Sparrow* the hero ran after three women and pursued a vendetta that was both personally ludicrous and historically absurd.

★ ★ ★

Arthur Strawn presents "The Case for the Original Story." He points out the "strange fact" that although original screen stories are regarded with contempt by both "the men who write them and the producers who buy them," about half of the literary properties bought by studios are originals, written by professionals and submitted through recognized agents. Mr. Strawn offers the following pre-

cepts for the benefit of those who write originals:

1. Minimize all doubt in the reader's mind that the language you are trying to work with is English.

2. Ask yourself if the central idea would make the kind of picture you personally would walk a block out of your way to sit through.

3. Avoid mass output of trite stories, on the theory that if one of five sells, you'll do all right. One out of five won't sell, unless that one is distinguishable from the ruck.

4. Be concise. There are few originals that can't make their point in thirty pages. This is good discipline for the writer. Studios have paid huge sums for originals written on only ten or twelve pages—and often pay nothing at all for some that run to eighty or one hundred.

5. Don't "condescend" to write an original; the disparagement of your own work shows in the product.

★ ★ ★

#### Coordination of Textbooks With Audio-Visual Education

Lloyd W. King, in the January, 1946, issue of "High Points," says:

"Textbook publishers are alive to the implications of the wider and more effective use of visual and audio aids to teaching and are considering the educational possibilities of the coordination of these media and textbooks. The utilization of textbooks in any radio education program is obvious, since study guides, directives, tests, and summations must be included in the plan of teaching by radio. Again, if a city embarks on a program of adult education by the utilization of FM bands, what is more logical than to use specific textbooks as the bases of such courses?"



# A BASIS FOR DISCUSSING BOXOFFICE CRITERIA

**"The stage but echoes back the public voice;  
The drama's laws, the drama's patrons give,  
For we that live to please, must please to live."**

—Samuel Johnson, in Prologue to "Irene," spoken by David Garrick.

## "Variety's" Miniature Reviews January 16, 1946

"Tomorrow Is Forever" (RKO). Emotional family-war drama, starring Claudette Colbert, Orson Welles, and George Brent. Will do well.

"Breakfast In Hollywood" (UA) (Songs). Groovey for air audience of the Tom Breneman ABC program.

"Tars and Spars" (Col). (Musical). Slow but moderately pleasant tuner starring Alfred Drake and Janet Blair.

"Shock" (20th). Vincent Price, Lynn Bari in horror meller; only moderate boxoffice.

"Behind Green Lights" (20th). Weak whodunit with tepid b.o. prospects.

"Riders of the Dawn" (Mono), (Songs). Minor westerner with heavy musical accent.

"Le Jugement Dernier" (Minerva). French-made semi-propaganda, patriotic story; slim chance in U. S. market.

## "Variety's" Miniature Reviews January 23, 1946

"Life With Blondie" (Col). Another okay comedy in series based on the Chic Young cartoon strip.

"A Guy Could Change" (Rep). Well-paced meller with poor script; geared for minor grosses.

"Detour" (PRC). Fair meller that looks okay as supporting dualer.

"Night Boat To Dublin" (Pathe). Capable cast wasted in this British-made spy meller; mighty lukewarm for U. S.

"Prairie Rustlers" (PRC). Buster Crabbe in dual role as both hero and villain in a fair western.

"Six Gun Man" (PRC). Bob Steele in a watery formula westerner; even the addicts won't like it.

"Club Havana" (PRC). Feeble meller with w.k. Latin-American songs.

"The Flying Serpent" (PRC). Horror stuff that may get the kids but n.g. for adults.

## "Variety's" Miniature Reviews January 30, 1946

"Diary of a Chambermaid" (UA-Bogeauss-Meredith). Star-studded meller geared for strong grosses on name value.

"The Virginian" (Par). Flavorsome revival of Owen Wister novel in Technicolor. Will do okay.

"Three Strangers" (WB). Fine performances mainly recommend this one.

"The Blue Dahlia" (Par). Suspenseful murder thriller, with strong marquee pull in Alan Ladd, Veronica Lake and William Bendix.

"The Well-Groomed Bride" (Par). Mild comedy will be mildly dependent upon Ray Milland-Olivia De Havilland tags on the marquee.

"Terror By Night" (U). Standard for the Sherlock Holmes mystery series.

"The Mask of Dijon" (PRC). So-so horror meller for dualers.

"They Made Me a Killer" (Par). Action film featuring Bob Lowery and Barbara Britton, aimed for the nabes with fair b.o. prospects.

"The Navajo Kid" (PRC). Routine western okay for Bob Steele fans.

## "Variety's" Miniature Reviews February 6, 1946

"Sentimental Journey" (20th) (One Song). Maureen O'Hara, John Payne, William Bendix, plus moppet Connie Marshall, in big b.o. weeper.

"The Hoodlum Saint" (M-G). Revival of the miracle reformation theme, with name cast to aid selling. Average b.o.

"Bad Bascomb" (M-G). Wallace Beery and Margaret O'Brien in tale of pioneer western days; strong boxoffice.

"Ambush Trail" (PRC). Formula western with Bob Steele, but lacking in slugging and gunplay.

"Idea Girl" (U). Clever, small-budgeted tunefilm offering plenty of entertainment. Above average b.o.

"Six P. M." (Artkino). Russian-

made musical okay for houses using this type of film.

"Fedora" (Variety). Italian-made version of Sardou's stage success; strong for arty and Italian-language houses.

★ ★ ★

## Disney Plans Three Television Stations

Walt Disney Productions has applied to the Federal Communications Commission for a television and FM band in Southern California. It is reported this move is preliminary to the establishment of three to five television stations in various sections of the country. If the application is granted, a broadcasting station will be built on the site of the 55-acre Disney Studio in Burbank, Calif. The U. S. Department of Agriculture Forest Service already has approved a transmission station atop Mt. Lowe, Southern California. Company plans call for the use of the cartoon medium and the "live" action and cartoon combination in Disney television entertainment.

★ ★ ★

## Institute for Education by Radio

The Institute for Education by Radio will be held May 3-6, 1946, at the Deshler-Wallick Hotel in Columbus, Ohio. With lifting of gasoline rationing and easing of train and plane travel, there should be a record attendance.

# A TEACHER LOOKS AT THE MOVIES

*Frederick Houk Law, Famous Educator,  
Reviews Current Photoplay Offerings*

**TOMORROW IS FOREVER.** A story of family devotion. RKO. Irving Pichel, Director. Strongly recommended for all.

In this strong story of wife-ly love and motherly devotion Claudette Colbert presents one of her best characterizations, the appealing role of a wife who can never forget, and a mother who always will love.

When published first in *The Ladies Home Journal* the story made instant call upon the sympathies. Later, in book form, it became the choice of the People's Book Club. Now, as a motion picture, it stirs people with new power.

This Enoch Arden story tells how an American soldier of the First World War, falsely reported dead, returns to his home town after eighteen years. There he finds his wife happily married again but troubled by the coming of a new World War. Utterly changed in facial appearance, he evades full recognition, although the wife feels that her dead husband somehow is near.

With his own peculiar power, Orson Welles enacts the Enoch Arden husband, and George Brent plays the part of the second husband.

One of the most touching incidents in recent motion pictures occurs in *Tomorrow Is Forever* when a tiny six-year-old child, who had seen the horrors of Nazi killing, shrieks in hysteria at the sound of a snapper from a table favor. All the frightfulness of Nazi brutality springs at once into the imagination. In other events also in the film story little Natalie Wood plays with such



Irving Pichel, Director of  
"Tomorrow is Forever."

quick and naive reality that she enrolls herself immediately as a child star.

The entire film story has charm, intensity and pathos, but one will remember longest the frail little Austrian child who shrieked at the sound of a toy snapper.

**SENTIMENTAL JOURNEY.** Romance of the supernatural. 20th Century-Fox. Walter Long, Director. Strongly recommended.

Years ago such stage-plays as *The Return of Peter Grimm* and *Smilin' Through* attracted wide attention because they showed persons who had passed from life but who continued to influence people on earth. *Sentimental Journey* is that kind of play in motion-picture form, told interestingly, delicately, and with much appeal to the emotions. You may interpret it as you please—either as showing the supernatural, or merely as setting forward the results of a

too-vivid imagination.

A devoted young wife (Maureen O'Hara), realizing that a serious heart affection soon will cause her death, teaches a sensitive, highly imaginative little girl (Connie Marshall), whom she has adopted, to care for the household after the wife has passed away. Later, when death indeed has come, the mother appears again and again and encourages the child in what seems a hopeless effort.

Developed from a story by Nelia Gardner White, the motion-picture play takes its title from a popular song that both the husband and the wife called "Our Song."

In all her appearances, either as reality or as "ghost," Maureen O'Hara is particularly charming. William Bendix does much to add humor to the somewhat sombre story. John Payne, as the husband, and Sir Cedric Hardwicke, as a kindly physician, help to carry out the pleasing nature of this unusual motion picture.

**ZIEGFELD FOLLIES.** Glorified vaudeville in Technicolor. Metro-Goldwyn-Mayer. Vincente Minnelli, Director. Recommended generally.

Glorified vaudeville to the nth degree, lively, colorful, interesting, and utterly without story, plot or continuity, the motion-picture version of the famous Ziegfeld Follies takes to every city and hamlet of the United States the sparkle and gay laughter of Broadway.

One after another, twelve disconnected acts flash upon the





Young MacDonald (Orson Welles) bids good-bye to his wife (Claudette Colbert).



Elizabeth MacDonald receives notice that her husband has been killed in action.

screen, introduced by the shade of "The Great Ziegfeld" in the other world, still intent upon producing girly-girly shows on earth.

With all his earthly experience back of him, "The Great Ziegfeld" plans a masterpiece that he hopes will excel anything that he produced in his living career. Gifted now with more than usual knowledge he calls upon such stars as Fred Astaire, Lucille Ball, Lucille Bremer, Fanny

Brice, Judy Garland, Kathryn Grayson, Lena Horne, Gene Kelly, James Melton, Victor Moore, Red Skelton, Esther Williams, Edward Arnold, and others. With all these to carry out action, he devises scenes of startling color and activity and produces beauty and laughter.

A lovely water-ballet precedes Keenan Wynn trying vainly to make a telephone call. Victor Moore becomes tangled in a misdemeanor and employs a too-

energetic lawyer; Fanny Brice wins the Irish sweepstakes; Judy Garland, a great lady of the movies, gives a press interview; and Fred Astaire dances at his liveliest. Lavish scenery, gay costumes, and bebies of beautiful Ziegfeld girls take one, as it were, to the very front seats of a dazzling Broadway production. Unless one is altogether liverish, he will enjoy the laughter and the liveliness, as well as the beauty, of *Ziegfeld Follies*.





Above—After twenty years, Macdonald returns as "Erich Kessler," an Austrian chemist, finds his son grown up and his wife happily remarried. Below—Erich Kessler tells his orphaned ward Margaret (Natalie Waad) that she has nothing to fear in America.





Above—Kessler tries to be helpful to his son, who does not know that his "dad's" chemist is his father. Below—Elizabeth recognizes that Kessler is her former husband, but he, finding her comfortably situated, helps his son and sacrifices himself.



**DEADLINE AT DAWN.** Mystery melodrama. RKO. Harold Clurman, Director. Generally recommended.

An innocent and unsophisticated sailor (believe it or not!) and a well-educated and philosophical taxicab driver (believe it or not!) unite with a tired young taxi-dancer to solve a murder. Through all of one night they follow clue after clue, involving themselves and appearing to accomplish nothing. Then, at the last moment, when the mystery has deepened, all becomes clear.

The picture story, based upon a novel by William Irish, holds its secret until the very end and then produces its surprising conclusion. Foolish as the actions of the main characters appear to be, those actions all have their reasons.

Bill Williams plays the simple-minded sailor, who can be as violent as he is meek. Paul Lukas takes the role of the friendly taxicab driver. Susan Hayward enacts the Virginia girl who has come to New York to earn a livelihood as a paid partner in a dance hall.

Melodramatic as the picture is, with its presentation of gangster life, it runs along smoothly, and because of the suspense that it creates, makes a strong impression.

**THE HARVEY GIRLS.** Musical Extravaganza. MGM. George Sidney, Director. Recommended for adults.

If the Santa Fe Railroad had begun building up the desert spaces of the West with such help as that shown by "The Harvey Girls" in the motion picture of that name, the West would have become overpopulated at once by lovers of pretty faces, cheerful songs, delectable luxuries to eat, and of carelessness, happy living.

Into the rainbow-colored froth of this lively picture-story Director George Sidney and Producer

Arthur Freed threw everything that could increase the colors and multiply the iridescence. They mixed together the musical extravaganzas of New York and Wild West gambling halls, poured in a touch of desert history, and touched everything with the spice of utter nonsense. Then, with Technicolor, they presented it with as grand a flourish as one could wish.

The story, if one asks for story in such a mixture of all that is nonsensical, tells about a young lady from Ohio (Judy Garland), who sets out for the wilds of New Mexico to marry a fiance whom she had obtained "sight unseen" through advertisement and correspondence. One look at the man and she becomes a Harvey Girl, joining a group sent from the East, and quickly becoming their leader in fighting the local bad man (Preston Foster). In the midst of everything else, the extremely elastic and ever-contorting Ray Bolger does some of his most extraordinary clowning and dancing. Believe it or not, this color, song, and laughter have for their sources a book by Samuel Hopkins Adams and an original short-story. Judy Garland is at her best, and she and the whole show make lasting and pleasant impressions.

**ADVENTURE.** Melodrama. Metro-Goldwyn-Mayer. Victor Fleming, Director. Disappointing.

Clark Gable and Greer Garson are names to draw many millions of persons to see any motion-picture play in which such stars appear, but *Adventure* is a film story not at all suited to their abilities or to their reputations as gained by previous pictures.

*Adventure* is a rough, knock-me-down, improbable story that depends upon melodrama with a capital "M" rather than upon

charm or subtlety. It bangs upon the big bass drum by including a shipwreck, a death on a raft floating at sea, a brutal fight in a questionable house in a seaport city, a series of slugging affairs, a birth that is all but tragic, and the repentant death of a half-crazed seaman. Such slam-bang melodrama is a far cry from the happy incidents of *It Happened One Night* and the true tenseness of *Mrs. Miniver*.

*Adventure* sets forward an extremely improbable plot that brings a hard-hitting Jack London type of boatswain (Clark Gable) into sudden romance with a staid, bespectacled librarian (Greer Garson). For no explainable reason, the librarian's hoity-toity friend (Joan Blondell), and finally the librarian herself, fall for the boisterous, shouting, and coarse seaman. Then follows a marriage that lasts three days, and a divorce that lasts nine months, while the seaman carries on with various ladies in foreign ports.

A great public is eager to see both Clark Gable and Greer Garson, and that public will swarm to the box office, but many persons will feel keen disappointment at not seeing their favorite screen stars in the kind of motion-picture play in which those stars appear to best advantage. The producers made a most unwise choice of a medium for the return of Clark Gable and for the appearance of Greer Garson.

**LIFE WITH BABY.** A study of infant development. Murch of Time. Recommended for all teachers.

If you have lived with babies—or have not—this presentation of the findings of Dr. Arnold Gesell and his staff at the Yale University Clinic of Child Development will interest you. Teachers especially will find much of value in the long se-





Above—Friar Tuck crosses swords with the son of Robin Hood, not knowing who he is. Below—The outlaws, in disguise, escape from the castle.

ries of photographs that show the growth of physical and mental powers. Through these carefully made pictures we gain new sympathy with child life. We watch the babies try to solve problems too great for them—and wonder if we ourselves are only children of a larger growth.

**THE BANDIT OF SHERWOOD FOREST.** A Robin Hood story. **Columbia.** George Sherman and Henry Levin, Directors. **Strongly recommended.**

Once again Robin Hood and his band gallop through Sherwood Forest. Once again we see Friar Tuck, Alan a'Dale and Little John. Once again swords flash and men make desperate escapes. Once again we see domineering and cruel nobles striving to crush liberty. Once again we see Robin Hood and his men, with their long bows that shoot with deadly accuracy, attacking a castle. Now, for the first time, we see Robin Hood's son (Cornel Wilde) excelling even his famous and gallant father.

According to the story, years have passed and Robin Hood long has been absent from Sherwood Forest. The Magna Carta, wrung from King John, has led to freedom. Then England has fallen under the power of the selfish, despotic Regent. To resist the new tyrant, Robin Hood once again summons his band. He places the men under charge of his son.

It is a gallant story, gallantly acted. Cornel Wilde, as Robin Hood's son, has the zest, spirit, dash, and happy smile that made Douglas Fairbanks such a popular screen hero in the role of Robin Hood.

From beginning to end we see a long series of beautiful vistas in Sherwood Forest. The Technicolor pictures show places attractive enough to make any person wish to join Robin Hood's band. Into that forest go a love-





Robin Hood's son (Cornel Wilde) joins his father's famous band of honest outlaws to redress the wrongs of the Regent. Here are Friar Tuck, Little John, Alan-a-Dale, Will Scarlet, and Robin Hood himself.

ly lady of the highest rank and her attendant lady, much as Rosalind and Celia fled into Arden in *As You Like It*.

If you miss *The Bandit of Sherwood Forest*, you will lose a bit of enchantment.

★ ★ ★

**JOURNEY TOGETHER.** English Films, Inc. The training of British aviators. Story by Terence Rattigan. John Boulting, Director.

Written, directed, and produced by members of the Royal Air Force, the Royal Canadian Air Force, and the United States Army, *Journey Together*, by telling the personal story of two aviation candidates, explains the strenuous methods of air training for British war service.

To give the film something of that professional and "star" interest to which audiences are accustomed, the director intro-

duced Edward G. Robinson as a hard-boiled United States commander of air force cadets, and Bessie Love as his sympathetic and understanding wife.

In order to gain realistic and typical material for this highly personal, factual film, two British Flight Lieutenants journeyed nearly 70,000 miles, visiting all kinds of British air training schools, and talking with all varieties of candidates and instructors. With this intimate information in mind, they developed the story of two typical British boys who "journey together" through all the phases of air training, make far expeditions into perilous regions, experience common hazards, and at the end still are journeying together, equally faithful and equally heroic.

The film, through its dramatic

events, shows precisely how and why one candidate becomes a pilot and the other a navigator. At the same time the film shows how supremely necessary each position is, and how each position calls for unfailing skill.

*Journey Together* has both dramatic and educational values.

—F. H. LAW.

★ ★ ★

Mrs. Carolyn Harrow of Julia Richman High School, New York, says:

*Journey Together* is treated with that restraint we admire so much in the English. It has great suspense but not a trace of the melodramatic.

Except in two cases, the parts are played by R.A.F. pilots, who, in the principal roles, act in as finished a manner as the most talented professionals. Edward G. Robinson plays, with





Edward G. Robinson in a scene from the notable English film, "Journey Together."

his usual humor and expert characterization, a lesser role which, by its lack of prominence, illustrates his unselfish contribution to the work of training in aviation.

#### Questions Suggested by the Film

1. Why is the job of a navigator so important?
2. Why is it that a cadet who does well in ground school is not necessarily outstanding as a flier?
3. What quality which would not display itself on a written test makes for success in a pilot?
4. Give examples of the sympathetic attitude of British and American instructors.

#### Comparison with Other Films of the Same Type

It impresses one as having all the accuracy of *Memphis Belle*

and in comparison with other films on the same theme emphasizes a new subject—a delineation of the navigator.

★ ★ ★

#### Additional Review of "Tomorrow Is Forever"

This is the story of a modern Enoch Arden, a horribly mutilated soldier who preferred to be reported missing in action, during the last war, to coming back to his wife as a hopeless cripple. The complications that arose, when twenty years later he returned to the United States, with his face changed by plastic surgery, in the guise of a Viennese chemist, make up most of the plot. In his unselfish desire to free Elizabeth, at any cost to himself, from the bonds of the past and to make her live in the

future lies the theme of this motion picture. A good deal of the plot is too heart-rending, but it does hold the audience's interest. The real surprise of the film is the remarkably sensitive and subdued portrayal of Orson Welles, as John, the first husband. For the first time he has forgotten to play Orson Welles and has been willing to sink his personality in that of his character.

—EMILY FREEMAN.

★ ★ ★

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**FILM & RADIO GUIDE**



## New English Film, "Journey Together"



Memorable scenes in the English photoplay, "Journey Together," affording an excellent basis for group discussion.



# Intercultural Radio at Chicago

A REPORT BY GEORGE JENNINGS

Assistant Director, Radio Council—Station WBEZ, Chicago Public Schools

All radio, whether it is educational, commercial, short-wave, standard broadcast, or Frequency Modulation, is a form of intercultural relations. Radio is communication, and communication, in most instances, presupposes a "sender" and a "receiver." In the usual sense of the word, one communicates with another individual, and as soon as there are two individuals, "intercultural relations" come into play.

William E. Vickery and Stewart G. Cole in their recent textbook, *Intercultural Education in American Schools* propose the following objectives for intercultural education: clarifying and protecting the rights of minority peoples; preserving to American Democracy the Old-World ethnic values that nationality groups rightfully cherish; nurturing in all our students irrespective of racial, religious, economic or ethnic differences, a united loyalty to the laws and ideals which can make America a priceless civilization for free peoples.

The Radio Council of the Chicago Public Schools has been cognizant of the problems of intercultural relations. During the past year it has made a concerted effort to bring facets of the problem to the attention of teachers and students through the scheduling of appropriate programs.

Radio, as used in the Chicago Public Schools, is a starting point, rather than the end itself; consequently, the radio programs broadcast over stations WIND, WJJD, and the Board's



George Jennings, Acting Director  
of Chicago Radio Council—  
Station WBEZ.

own FM station WBEZ have been motivators for the study of problems within the classroom, under the guidance of the classroom teacher. For many of the programs broadcast by the Council, a teacher's guide to the use of the program is published, containing suggested procedures for the use of the individual broadcasts. It has been the province of the Council to prepare and broadcast the best programs it can in specific fields or courses of study; after the broadcast it is the province of the teacher to use them as he and the needs of his class dictate.

During 1944-45, 25 series of broadcasts, each including from 13 to 16 individual programs, bearing directly upon the problem of intercultural relations, were broadcast to the schools. A cataloging of the titles will not completely indicate the content or the use made of the programs in the schools. The titles suggest, however, the Council's

thinking and activity:

**Lest We Forget**—How our democratic institutions developed.

**Famous Names**—An exchange program with the British Broadcasting Corporation.

**Lest We Forget**—Democracy is our way of living.

**Americans All—Immigrant All**—An outstanding series of programs, emphasizing that the immigrants to America have profoundly influenced our culture.

**Let's Look at Canada**—An exchange program with the Canadian Broadcasting Corporation.

**American Neighbors**—A series of programs concerned with our Pan American neighbors, both north and south.

**Places and People of Asia**—A program presented in cooperation with the Chicago Natural History Museum.

**The New China**—A program presented in cooperation with the Chinese News Service.

**China and India Speak to America**—A program presented in cooperation with the East-West Society.

**Brown Americans, Series 1, 2, and 3**—A group of thirty-nine broadcasts for lower, middle, and upper elementary grades, based on the Supplementary Units to the Social Studies Course of Study.

**A Look at Australia**—A series of programs done in cooperation with the Australian News Service.

**The Peoples of Asia**—A series of programs presented in cooperation with the Washington, D. C., Public Schools.

**Growth of Democracy**—A series of 20 broadcasts presenting the outstanding developments in the battle for freedom.

**Spirit of the Vikings and Music of Norway**—Two series of programs presented in cooperation with the Royal Norwegian News Service.

**Music of Belgium**—A new series of programs presented in cooperation with the Belgian News Service.

In addition to these programs, many other program series, particularly those written and pro-

duced by the Radio Council, contained individual scripts with intercultural connotations. Examples are the series *America's Heroes*, bringing to the middle and upper elementary grades dramatized biographies of Americans of all races, creeds, and colors who have become "heroes"; *Rivers of America*, telling the story of the great rivers of our country, of the river folk from the world over who have made rivers their homes; *World Builders*, dramatized biographies of men of all creeds and colors who have contributed to civilization their great inventions; and literature series, such as *Battle of Books*, *Let's Tell a Story*, *Tales from Ivory Towers*, *Bag of Tales*, and *Lady Make Believe*, suggesting that through reading we learn of other peoples, their contributions to each of us through their contributions to civilization. In this fashion our students come to know the peoples of the world, their activities, and their daily lives. In knowing them, they come to understand them.

The Radio Council during the past year has brought to its microphones a number of outstanding representatives of other cultures and ways of living. Dr. Shiva Rao, journalist from India; General Carlos P. Romulo, champion of the Philippines; Dr. Solomon Osorio, former Secretary of State and Minister of Education for Peru; and students from China, Czechoslovakia, Denmark, and Yugoslavia were heard in discussions of their countries and cultures. Through living contacts such as these, other cultures become vital, dynamic, and meaningful.

The Radio Council has also brought representatives of all Chicago schools to microphones, either in the studios of WBEZ or in the studios of commercial

stations over which the Council presents programs. An interesting example of an intercultural series of programs was a group of 8 broadcasts dealing with the Negro in different fields, such as music, art, military service, education and so forth. Lacking FM receivers, many of our Negro schools were not able to tune in the broadcasts. Each week during the series representatives of several schools, therefore, came to the studio to hear the broadcast and report on it to their classmates.

Still another project in motivating intercultural relations through radio programs occurred in the Medill Elementary School, which followed closely the Council series, *The New China*. Here Negro youngsters made an intensive study of their Chinese neighbors in another school; representatives of both schools visited each other; the Medill school gave a Chinese luncheon for the visitors. Certainly, there is better understanding between those two groups through the stimulus of the radio programs!

In the student activities of the Radio Council intercultural relations have also been stressed. It is not unusual at a meeting of the Central Radio Workshop to see representatives of all groups working together at the microphone: a Jewish refugee boy, a Chinese girl, and a Negro boy, working together at the microphone on a script written by a student of Russian extraction. Many members of the Workshop come from homes where a foreign language plays an important part in everyday living.

The same may be said of the three series of television broadcasts released over station WBKB. Here again, students from all types of families and backgrounds, with racial and

cultural differences, came together with but one idea in mind: to present the best television program they knew how.

The Radio Council has sponsored a number of "student opinion" programs, such as the *Young Peoples' Platform*, heard on station WBBM; *Young America Answers*, *Citizens of Tomorrow*, *Prep Sports*, and *High School Forum*, all programs in which the students themselves play the important parts. All are heard over major Chicago commercial stations. They bring young people of divergent backgrounds together and give them opportunities to know each other, to express their views, and to come to an understanding of each other's problems.

The Radio Council will continue to emphasize intercultural relations. Several series for the spring semester have been set up, with major emphasis upon this problem. The series of *Wigwam Tales* is based upon bilingual texts used in the schools of the United States Indian Service. Indian problems carry over into the activities of other minority groups; hence, if a teacher has difficulty in presenting the problems of a minority group too close to home, he may use *Wigwam Tales*, and the children draw their own inferences and make their own applications to the more immediate problem.

Other new programs which will be heard are: *Current Problems*, a discussion program for high-school students; *The Atomic Age*, a discussion of the national and international problems presented by the release of atomic energy; *This Living World*, in which high-school students discuss world problems; *Lest We Forget These Great Americans*, in which the biographies of men of all races and



creeds are presented; *Coming Home*, in which the problems of the returning veteran are discussed by the men themselves; and ten in-school broadcasts for classroom use (heard on station WIND and WJJD, as well as FM-WBEZ) based upon and supplementing the course of study in specific subject areas.

The influence of radio cannot be measured as precisely as the influence of other media of communication. But we can offer figures as an index of listening

in the schools, and, consequently, the influence of radio.

The Board of Education's Frequency Modulation Station WBEZ operated a total of 470 hours in the period from February 1st to June 20th. In addition to this time on the air, 72 hours were used on standard commercial stations. Some 14,000 classes, or a total of 615,000 students, listened to radio. The schools have a total of 1160 receivers, including Frequency Modulation sets, but have indi-

cated that they are prepared to install approximately 700 new AM-FM receivers as soon as these are available. With this increase in the number of schools equipped to receive the offerings of the Board of Education station WBEZ, and with the continued efforts of the program staff of the Council and the teachers themselves in developing the use of radio in the schools, radio will continue to be an increasingly valuable adjunct to education.

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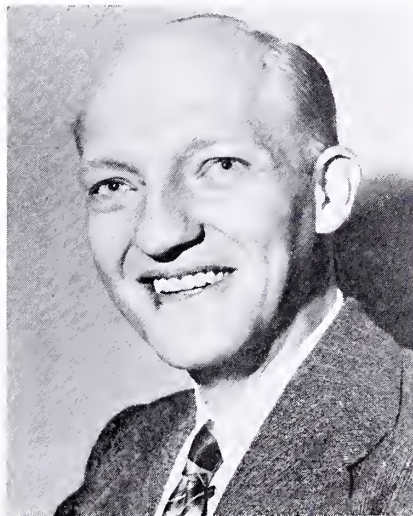
## FLIGHT BY SIGHT

BY RAY O. MERTES  
United Air Lines, Inc.

Flight by sight! Yes, all can fly—either through the actual experience of flight, or “flight” through visual aids. True, many may never leave the ground except in fantasy—yet they will “fly.” Through graphic aids produced by the airlines having educational departments, the motion picture industry, the U. S. Office of Education, the Armed Forces and others, “flight” has become common.

During the war, the interest expressed by both youth and adults in the airplane was a great motivating force in education. As a result of this and the advances made in aviation during the war period, interest in aviation is now a significant factor in education.

War-time interest in the airplane necessarily was centered about the technical phases, so that we might speedily train the many men and women needed in war-time aviation. Pre-flight courses were developed by the Civil Aeronautics Administra-



Ray O. Mertes, Associate Director,  
United Airlines Department of School  
and College Service.

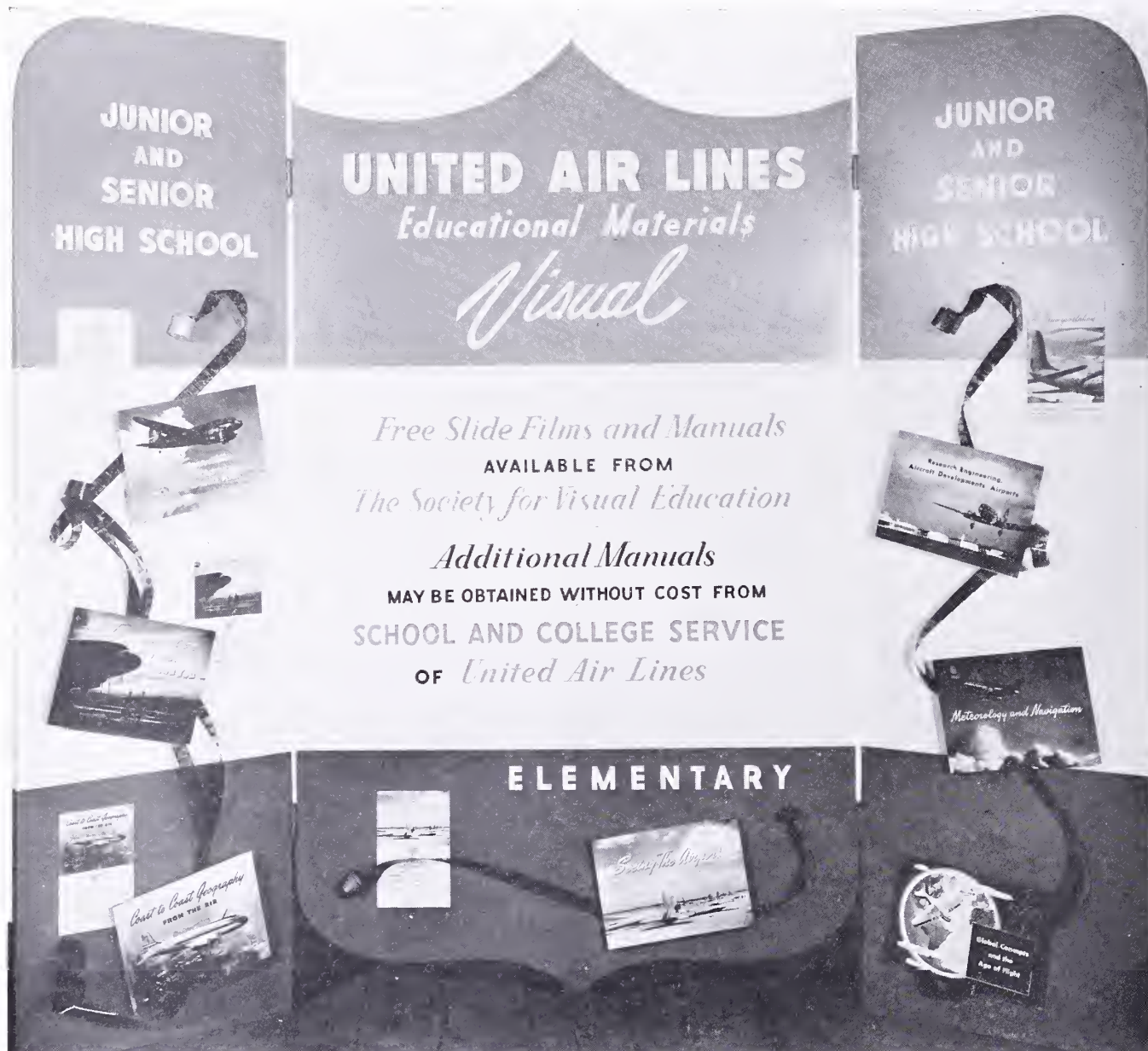
tion and were taught in thousands of high schools. Textbooks for these courses soon were developed, and, though excellent in content, they needed the further “punch” which could be gained by visual aids. In servicing this need, practical agencies came to the assistance of the schools in producing technical visual aids. The Jam Handy

aviation slidefilm series, the WEFT plane-identification series, the Walt Disney films, the U. S. Office of Education films, and many other visual aids were promptly produced.

The aviation industry also developed many technical visual materials. The airlines needed these for “in-service” training of pilots, stewardesses, sales staffs, and ground crews. The aircraft manufacturers needed films to assist in teaching welding, engine mechanics, fabrication, and the thousands of other specialized procedures in plane manufacture. Many of these aids were made available to the schools.

Recognizing that the audiovisual approach was the speediest and most effective way of teaching, the Armed Forces produced and used many thousands of these aids. The acceleration of learning gained in this way is now a part of educational history.

Since the close of the war,



Typical display of audio-visual materials on aviation, available through The Society for Visual Education, 100 East Ohio Street, Chicago, Illinois.

education has won new responsibilities. Although technical aspects of aviation instruction will remain in the curriculums of some schools for those individuals who will make aviation a profession, the major emphasis has broadened. Aviation instruction for the masses is being incorporated in units at all levels from kindergarten through college. Aviation is being integrated with regular traditional

subjects where it best motivates learning. The instruction aims to interpret the effects of the airplane on man's social, political, and economic life.

In this connection a few words in general about "visual aids" may be in order. While we are agreed that they are here to stay, the nomenclature of "visual aids" is sometimes misinterpreted. Some of the "moderns" may think only of films, slidefilms,

2 x 2 Kodachromes, glass slides, charts, and pictures. They may forget that anything we see is a visual aid—only as good as the eye viewing it—or only as good as the instructor using it as a tool.

Realizing a need on the part of educators for help in their aviation education programs, United Air Lines, through its Department of School and College Service, pioneered this as-



sistance six years ago. Several years later American Airlines, through its Air Age Education Research, and Pan American Airways, through its Educational Service, entered the field. Recently Transcontinental and Western Air launched its Air World Education program. All these programs are based on the premise of offering the best up-to-the-minute educational materials and services possible to schools in order to aid in interpreting technical elements of aviation at a layman's level of understanding, as well as interpreting the social, political, and economic effects of the airplane. These departments, staffed by educators, have produced and distributed hundreds of audio-visual aids, such as films, slide-films, recordings, charts, maps, pictures, and highly illustrated reading units.

Following is a listing of films, slidefilms, and recordings which are available from only three of the four airlines mentioned. Listings of other visual materials will be made in future issues of FILM AND RADIO GUIDE.

### United Air Lines Materials

All of the following are available on a free loan basis from United Air Lines School and College Service offices at:

23 E. Monroe St., Chicago 3, Ill.

6th & Olive Sts., Los Angeles, Calif.

400 Post St., San Francisco, Calif.

4th & University Sts., Seattle, Washington.

80 E. 42nd St., New York 17, N. Y.

1. *Coast to Coast Geography from the Air*—53 frames (1945). Shows aerial patterns of some sections of the U. S. from East to West Coast, together with some discussion of topogra-

phy, vegetation, climate, and industry of these sections.

2. *Research Engineering Aircraft Developments, Airports*—24 frames (1945). Introduces the subject of airline research engineering and interprets the flying wing, helicopter, glider train, and jet-propulsion plane in the light of commercial airline use; also describes present and future airports.

3. *Meteorology and Navigation*—24 frames (1945). Develops an understanding of meteorology in relation to flight planning and helps clarify navigation by explaining the four different ways of navigating a plane.

4. *Global Concepts and the Age of Flight*—24 frames (1945). Explains the development of map projections; also gives highlights on the implications of global geography and global flight on youth.

5. *Air Transportation, Jobs and You*—55 frames (1944). Describes jobs in air transportation, together with some aspects of postwar employment possibilities for youth in air transportation.

6. *Behind the Scenes of a Coast-to-Coast Flight*—56 frames (1944). Besides taking us on a flight from New York City to San Francisco, the slide-film shows behind-the-scenes activities of a transcontinental airline.

7. *Seeing the Airport*—33 frames (1944). A personalized visit to the Chicago Municipal Airport and an airplane flight from Chicago to Cleveland.

### MOTION PICTURE:

*Of Men and Wings*—16mm, sound, 18 minutes. The development of transcontinental airmail and passenger service from 1920 to 1945, highlighted with important events and music of the

time. Commentary by Del Sharbutt.

### RECORDINGS:

Nine 9½-minute dramatic programs at phonograph speed (78 r.p.m.) on *Meteorology, Navigation, Age of Flight, The World and You, Aircraft Developments, Airports and Airways*. Accompanied by illustrated sheets for students and outlines for teachers.

### Pan American World Airways Materials

All films 16mm, color, sound. Available from Y.M.C.A. Motion Picture Bureau, New York, Chicago, Dallas, San Francisco, upon payment of shipping charges both ways.

1. *Wings of Alaska*—25 minutes. A travelog by air, combining views of Alaskan scenery, pictures of customs and religious ceremonies of native races, and scenes of the goldmining and fishing industries.

2. *Wings Over Latin America*—40 minutes. By clipper from Miami to Nassau (Bahamas); from New Orleans through Central America to the Panama Canal; down the west coast of South America to Santiago, Chile; over the Andes to Buenos Aires; north to Trinidad, Port of Spain, and thence returning across the Caribbean to the U. S.

3. *Weekend in Bermuda*—15 minutes. By plane from New York City to Hamilton, the capital of Bermuda. Shows the many attractions of this vacation resort.

### Materials of Transcontinental and Western Air, Inc.

Air World Education Division, 101 West 11th Street, Kansas City, Missouri. Films available without charge, except for request that user return film by insured express, charges prepaid.

All films 16mm, sound.

1. *Ambassador of Good Will*—30 minutes. Showing how passenger agents and other personnel who have charge of handling passengers, mail, express, and luggage are trained to carry on service operation.

2. *The Constellation*—15 minutes, color. The first flight of *The Constellation* from Los Angeles to Washington, D. C.

3. *Sky Worker*—60 minutes, color. Illustrates the widespread operations of TWA.

4. *Winged Horizons*—45

minutes, color. A TWA cross-country flight, including operation and traffic activities preparatory to flight.

5. *Winged Service*—26 minutes. Illustrating the training of reservations and ticket representatives of the traffic department.

6. *Youth Takes to Wings*—55 minutes. A film explaining the basic elements of flight.

Ray O. Mertes is associate director of United Air Lines School and College Service.

A native of Milwaukee, Mertes was graduated from the Milwaukee State

Teachers College in 1929. He began teaching in that year in the public schools of Beloit, Wisconsin. Later he directed the guidance program of the Beloit public schools, acting as chairman of the committee on guidance for several years.

Mertes later served as director of guidance at the Lyons Township High School and Junior College in LaGrange, Illinois, and as principal of the Hinsdale Junior High School, Hinsdale, Illinois. He received his M.A. degree from Columbia University in 1935 and has done graduate work at the University of Chicago.

With United for the past two years, Mertes has specialized in the production of audio-visual aids for use in the schools.

## A Classroom Teacher's Plea For Social Studies Films

BY ELIZABETH GRUNER

A live, wide-awake, social-studies film? How can any one afford to make such a film? Do not various ages demand mental-age-level films? Consider the well-known era of United States history which is spoken of in the grade school as "The Nation Expands to the Pacific," in the junior high school as "The American Frontier," and in the senior high school and the college as "The Westward Movement." One might visualize this broad period in a single incident or the story of a great personality, such as Dr. Marcus Whitman. This unsung hero of American history helped shape the destinies and boundaries of our beautiful country. He gave his life that you and I might enjoy the great Northwest. He was far-sighted enough to realize that the pure, clear air of the West held magic healing power. A classroom film might show

how Whitman rode from Oregon to Washington, D.C., to plead with President Tyler and Congress, and to prove that Oregon must be saved for the Union. What boy or girl, man or woman would not be thrilled to see this daring, thrilling adventure unfold with simplicity, sincerity, and that intimate personal touch that only a good movie can create?

Such a film should, of course, be accompanied by a well-prepared study guide for use in advance of the showing of the film. An interesting classroom discussion might include such topics as a comparison of the West of yesterday and today, the ideals for which Marcus Whitman lived and died, and the significance of the great westward immigration of 1843.

Small classroom film companies have done well enough considering the limited finances and

facilities they have had. Hollywood, which has both capital and facilities, has not been interested in educational movies, because such films cannot yield profits comparable to those yielded by entertainment films shown in theatres.

Some theatrical films, such as *Wilson*, produced by Twentieth Century-Fox, presenting scenes of Princeton, the White House, and Versailles, and speeches in Congress and at Democratic Conventions, have great educational values. The interpretation of Wilson's speeches, the appreciation of Wilson's devotion to his country, and the ideals for which he gave his life in the hope that the world might not have to endure another horrible war, were authentically woven into a live, wide-awake film.

Of course, every company cannot operate on such a large scale. But even "B" pictures could find



wide support in the schools and later a profitable market in classrooms and auditoriums if they were good, authentic films, replete with American incidents and adventures.

Is there not some way to obtain more and better educational films to help vitalize the teaching of our Social Studies units? What a great, unexplored field awaits the energetic educator!\*

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\*EDITOR'S NOTE: Miss Gruner will find some excellent social-studies films in the catalogs of Encyclopaedia Britannica Films, Inc., Films, Inc., Bell & Howell Co., and other 16mm companies. Social-studies teachers will do well to peruse the study guides in the "Social Studies Assortment" published by Film and Radio Guide.

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### New York Film Council Launched

John Grierson, pioneer film producer and leader in public education, delivered the main address on *The Place of the Film in the Present Social Scene* at the opening luncheon meeting of the newly organized New York Film Council at the Hotel Sheraton recently.

Some 250 producers, distributors, and visual-education group leaders from the non-theatrical film world greeted Mr. Grierson, who has just returned from a survey visit to the United Kingdom.

The meeting was opened by Thomas J. Brandon, of the Film Council of America, who ably summarized the background of the formation of the New York Film Council. Commander Orville Goldner, former head of the Training Film Motion Picture Branch, Navy Photographic Division, served as temporary chairman, and introduced Mr. Grierson, who is currently engaged in organizing Interna-

tional Film Associates.

In his speech Mr. Grierson outlined the history of the documentary film movement and stressed the fact that through its work in the war the film has finally come into fuller recognition as a powerful medium of public education. Because of its new recognition, he said, it is important that the motion picture continue to do in peace the job it accomplished in the field of reporting and education during the war.

Mr. Grierson ended his speech with an outline of a six-point working program to help bring order to production, distribution, and the use of information films in the United States.

The New York Film Council is planning monthly luncheon meetings, based on the pattern established by the Washington Visual Workers during the war. The luncheons will feature guest speakers who will talk on subjects of common interest to producers, distributors, and users of non-theatrical films. The formation of the Council was initiated by the Film Council of America, which is composed of the heads of the following national organizations: American Library Association, National Education Association, Educational Film Library Association, Allied Non-Theatrical Film Association, National Association of Visual Education Dealers, Equipment Manufacturers Council.

The Film Council of America works in conjunction with such civic organizations as: The National Parent Teachers Association, General Federation of Women's Clubs, American Legion. It is a peacetime outgrowth of the voluntary OWI National Advisory Committee.

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### Audio Material for Teachers of English

A long series of excellent disc recordings, illustrating the entire field of teaching English and United States History is now being sold by the Educational Department of Popular Science Monthly, 353 Fourth Avenue, New York 10, N. Y. The subjects eventually will include all the ordinary literary texts used in teaching English in senior high school, as well as the principal texts used in junior high school and elementary school.

Among the discs now ready are the following: *Lancelot and Elaine*, *Gareth and Lynette*, *A Tale of Two Cities*, *Silas Marner*, *Treasure Island*, *Ivanhoe*, *Merchant of Venice*, *Hamlet*, *Midsummer Night's Dream*, *She Stoops to Conquer* and various short selections. Teachers' manuals accompany the discs.

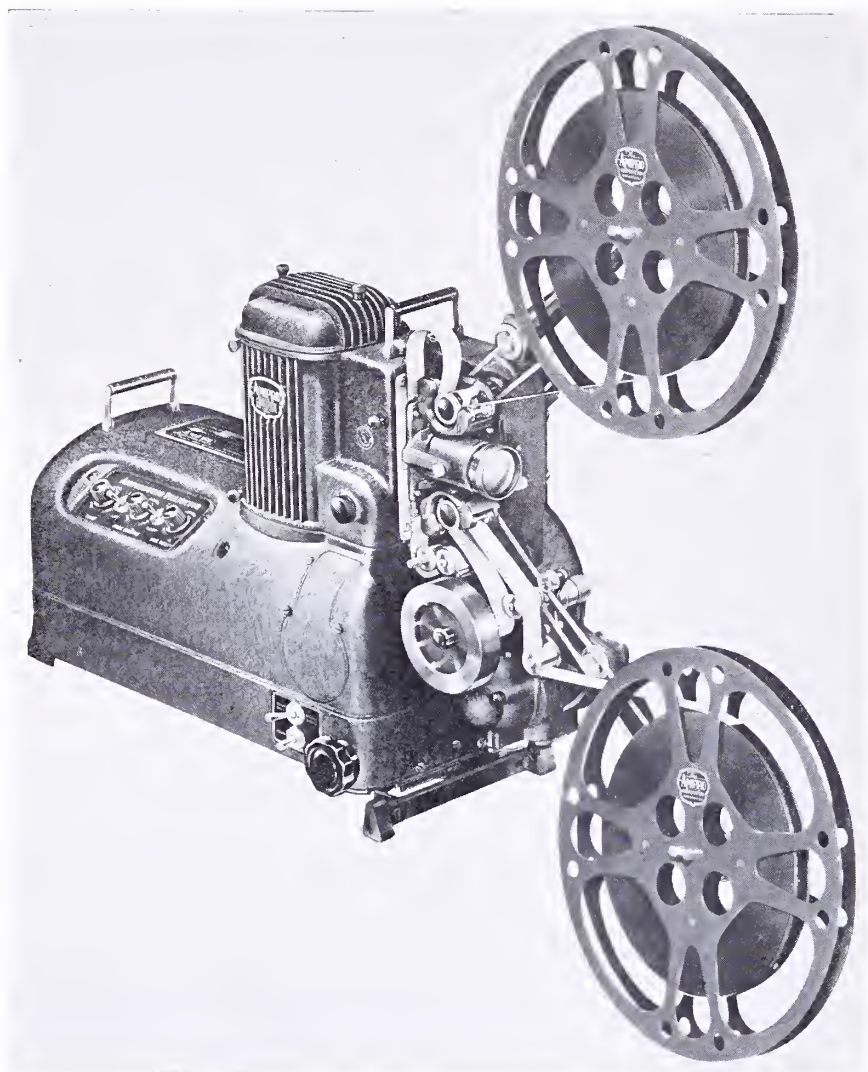
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### New Booklet on Projection

*Secrets of Good Projection* is the title of a 32-page booklet recently published by Radiant Manufacturing Corp., manufacturers of projection screens with the "Hy-Flect" beaded screen surface.

The booklet is illustrated. It treats a technical subject in non-technical language. It discusses types of projection screens and tells which types are recommended for various room capacities. Sections are devoted to the care of the projector, the advantages of a beaded-screen surface, the principles of reflection, and pertinent facts related to sound movies.

The booklet points out that selection of a screen should be determined by such factors as the size and shape of the room, the position of the projector, the power of the projector's light source, and the size of audience.



The new Ampro 16mm sound-film projector.

### Julien Bryan's International Program

The International Film Foundation, a new, non-profit organization dedicated to the building of world understanding through the production and distribution of documentary films, was announced recently at the Town Hall Club in New York with press, magazine, radio, and educational leaders as guests.

Julien Bryan, one of the leading producers of documentary films, has been named executive director of the new foundation. Operations will be world-wide in scope. Ten sound films interpreting the peoples of Russia, China,

Poland, and Turkey are in production, while two expeditions, one to Europe and another to the Far East, are slated for 1946.

The documentary film offers the most effective medium for acquainting the peoples of the world with each other, Mr. Bryan believes.

The work of the foundation will be a two-way operation, interpreting the people of the United States to people in foreign lands, and picturing life abroad to the people here in our own country.

Mr. Bryan, who has recently completed a series of documentary films on life in the United

States for the Office of Inter-American Affairs, in addition to some 23 films on life in South America, is also known for his *Background of the War* series, produced in Europe, which portrays the conditions leading up to World War II. His *Siege*, made in Warsaw in 1939, showed the heroic stand made by the people of that afflicted city when Poland was attacked by the Nazis. *Siege* was released by Pathe.

The I. F. F. will operate with funds made available by the Davella Mills Foundation of Montclair, N. J. The initial grant to the Film Foundation is \$150,000 a year for two years.

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### New Ampro Projector

The new Amprosound "Premier-10" sound-on-film 16mm projector, with aluminum castings throughout, equipped for both silent and sound film speeds and reverse operation, is light, compact, and portable, with extremely simplified design.

The price, with 2-inch f1.6 Super Lens, is \$422 F.O.B. Chicago. Write to Ampro Corporation, 2835 North Western Avenue, Chicago 18, Illinois, for further information or a demonstration.

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### D. T. Davis Opens Cincinnati Preview Studio and B & H Service Station

The D. T. Davis Company, Special Representatives of Bell & Howell Company, with headquarters at Lexington, Kentucky, now offers equipment repair service to owners of Bell & Howell projectors from its new Cincinnati headquarters at 911 Main Street. Another D. T. Davis Company branch is in Louisville, Kentucky.

This office and showroom is for Southern Ohio and Northern Kentucky patrons.



### Free 96-Page DeVry Film Catalog

DeVry's current catalog of 16mm sound and silent classroom teaching films comprises 76 pages of titles and data, plus a 20-page supplement of films newly added to the DeVry Film Library. Ten pages of the catalog are devoted to audio-visual equipment, including DeVry's new 16mm 3-purpose sound-on-film projector that projects both sound and silent films and has a separate 25-watt amplifier and 12-inch speaker that can be used as a public address system, with microphone and turntable. Write DeVry Laboratories, 1111 Armitage Ave., Chicago 14, Illinois.

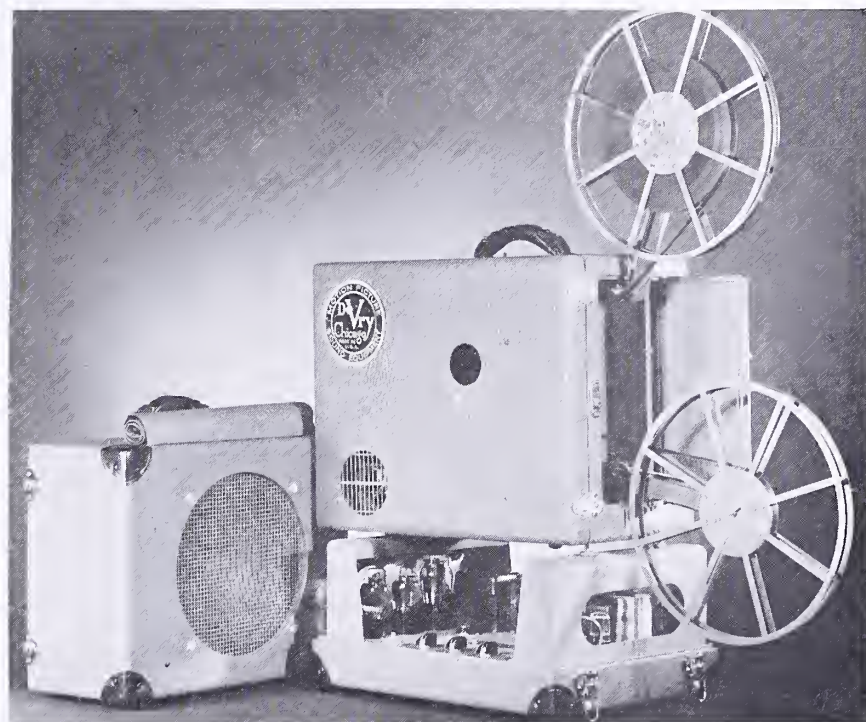
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### RCA Victor's New Spanish Records

RCA Victor announces the release of a new Spanish-language record set titled *New World Spanish*, including two albums of ten 10-inch records, together with a 337-page textbook. Prepared and arranged by outstanding Spanish-language authorities in this country, the new set is designed to give a practical and authentic approach to the learning of the language by students in classrooms and individuals in homes or clubs.

The set was prepared jointly by Henry Grattan Doyle and Francisco Aguilera. Mr. Doyle is Dean of Columbian College of George Washington University and was Director of the Inter-American Training Center in Washington, D. C. For a number of years he served as editor of *Hispania*.

Francisco Aguilera, co-author of the set, is Assistant Director of the Hispanic Foundation of the Library of Congress. He formerly served as instructor in Spanish at Yale University and at one time was assistant chief



The new DeVry 16mm sound-film projector.

of the Division of Intellectual Cooperation of the Pan-American Union.

The entire instruction course has been recorded for RCA Victor by native Spanish-American speakers from Peru, Colombia, and Chile. Two men and one woman were used as narrators to ensure variety and to demonstrate the conversational use of the language.

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### Argentina's Complaint

"I have lived in Argentina all my life and never seen a guitar-playing gaucho serenading his lady love. Why do Hollywood producers insist on such characters in films they send to my country?"

Luis Cesar Amadori, of Argentine Sono Films, director-producer of stage and cinema productions and owner of Teatro Maipo in Buenos Aires, thus recently criticized the "South American way" as depicted in our pictures.

### FREE FILM ON TELEVISION

**SIGHTSEEING AT HOME.** 16mm sound film, 1½ reels, 15 minutes, free. Produced by General Electric. Distributed by YMCA Motion Picture Bureau.

The process of televising is described from the time the studio's camera is trained on the subject until the picture reaches the screen of the family television set.

Depicted are scenes of mobile stations, the control room, antenna, and interior shots of the transmitter station. In the studio, the various duties of the operating staff are explained.

The subject is summarized by a backstage glimpse of what goes on during the televising of an operetta, showing how sound and pictures are picked up from the set, how instructions are given, and how the final editing of the picture is managed.

Prints of this film may be secured, free of charge, by writing to the Y.M.C.A. Motion Picture Bureau, 347 Madison Avenue, New York 17, N. Y.

### NCTE Committee Recommends Magazine Study

On April 28, 1943, the Executive Committee of the National Council of Teachers of English asked the Committee on Newspapers and Magazines, Helen Rand Miller, chairman, "to investigate the usefulness and soundness of *The Reader's Digest* as a teaching aid in the war situation."

On February 20, 1944, the Executive Committee received a preliminary draft of the Magazine Committee's report and, in accordance with Mrs. Miller's request, offered suggestions for its improvement. The report of the Magazine Committee, submitted on July 21, 1944, was acted upon by the Executive Committee at its next regular meeting on November 23, 1944, when it was "impelled to recommend that the February and July, 1944, reports from the NCTE Magazine Committee not be published."

In response to this recommendation the Board of Directors on November 24, 1944, passed a motion "that we ask the Executive Committee to appoint a new committee on Magazine Study to examine and pursue the materials already discovered, as far as these seem to be usable; that they be empowered, however, to go further in the study of this magazine or other magazines used by high-school people; that they report to us, the Directors, next year; and, that that committee consist of persons not now on the Magazine Committee nor on the Executive Committee."

On January 15, 1945 the present committee was notified of its appointment and was composed of: Harlen M. Adams, chairman, Jean Cravens, E. A. Cross, Irvin C. Poley, Thomas Pollock, Mar-

ion C. Sheridan, and M. E. Traubue.

The present committee reports as follows:

1. We question whether the original investigation should have been requested by the Executive Committee in the first place. We recommend that no further analysis of *The Reader's Digest* or any other single periodical be undertaken unless the National Council desires objective study of a number of the magazines most commonly used in the schools. Even such study should not be undertaken until the pamphlet suggested in paragraph 3 has been formulated and accepted by the National Council.

2. The report of Mrs. Miller's Committee deserves commendation for its thought-provoking qualities; however, it falls short of the objective viewpoint necessary for sponsorship and publication by the National Council, and it is inadequate as a reply to the request of the Executive Committee. Further, Dr. Broening's handling of the report lacked complete objectivity. We recommend that neither the Committee's report nor Dr. Broening's subsequent analysis be used as an official National Council report and that the Executive Committee's stand in not accepting the Committee report for publication be sustained.

3. There is as yet no official National Council statement concerning periodical literature in the English classroom. The increasing popularity of magazines and newspapers makes desirable a report on the choice and use of periodicals. We recommend that the National Council sponsor the preparation and publication of a pamphlet on the evaluation and use of magazines and newspapers in the classroom.

4. We recommend that a committee be appointed whose first duty should be to prepare such a pamphlet and that a suitable budget be appropriated for the work of the committee.

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### Script-of-the-Month for Discussion Groups

Radio-minded teachers, club advisors, and discussion leaders will be interested in "Script-of-the-Month," a new monthly service sponsored by *The American Mercury*. This is a 15-minute radio program that can be used on or off the air as the basis for group discussion. Scripts are based on articles appearing in *The American Mercury*.

Gretta Baker, instructor in radio techniques at New York University, writes the programs. She also acts as consultant to groups who plan to go on the air. Such groups are invited to write to Miss Baker.

Free copies of the scripts may be obtained by writing to Radio Department, *The American Mercury*, 570 Lexington Avenue, New York 22, N. Y.

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### Films on Alaska, Bermuda, and Latin America

Three new travel films, in color, have just been completed for Pan-American World Airways by The Princeton Film Center. Production of the new subjects was supervised by the Motion-Picture Department of J. Walter Thompson.

Designed to stimulate public interest in various areas served by the far-flung lines of the Pan-American System, the new motion pictures deal respectively with Alaska, Bermuda, and Latin America.

All of the films feature interpretive musical scores, which were specially composed and recorded for these pictures.



# SCIENCE ON THE AIR

BY RUTH WEIR MILLER

Radio is bringing new impetus to the study of science in the schools of the Philadelphia area. Boys and girls from the third grade to the twelfth hear science programs in the classroom and follow their listening with experiment and research on their own.

*Science is Fun*, broadcast every Monday at 2:15 over Station WFIL, has been on the air for a year and a half. This series of programs is designed to stimulate an interest in the study of science and to motivate further learning in science by means of dramatized stories and simple scientific experiments which can be done in the classroom by the listening audience. The emcee of *Science is Fun* is none other than Egbert, the Mechanical Man in The Franklin Institute, who has been standing at the door saying, "How do you do? I am glad to see you," to Institute visitors for some ten years. Now every Monday afternoon at 2:15 the magic of radio brings him to life. His programs, planned in units of study, range all the way from hurricanes to house painting, from storms on earth to storms on the sun.

That Egbert has fired the imaginations of thousands of boys and girls (the listening audience numbers well above 45,000) is an established fact.

Ever since he has been on the air, he has received a great deal of fan mail; when he conducts a quiz program more questions are sent in than he can possibly handle in a 15-minute broadcast. When he does an experiment on the air to drive home a scientific

fact, every child in the classroom does the experiment along with him, and thus proves things for himself. Moreover, teachers find that interest in science continues long after the broadcast period.

Boys and girls bring in models to demonstrate to their fellow-students something they have heard about on the air. Then too they bring in reports of experiments which they have done at home. Furthermore, their powers of observation have increased a hundred-fold. They constantly make comments on weather phenomena, on the stars and the constellations; they have begun to realize that their everyday experiences illustrate scientific principles.

Visits to the Franklin Institute have increased 89% since this show was first aired in October, 1944. In addition, librarians of the Free Branch Libraries in Philadelphia, as well as those of the school libraries in the city, have reported a definite increase in the demand for books on science. But what is most important of all, the youngsters realize that there are no national boundaries in the world of science; they realize that present-day scientific achievement has been made possible by men of all nationalities.

The older boys and girls have a scientific treat every Tuesday morning, at 11:15, over Station WIP, when Dr. Roy K. Marshall, Director of Fels Planetarium of The Franklin Institute, comes to the microphone. Teachers consider it a privilege to be able to bring to the classroom one of the leading scientists of the country.

Beginning with a program on *What Is Science?*, Dr. Marshall's broadcast series presents the story of man's search for knowledge by dramatizing *Great Moments* in the lives of great scientists. On every program, Dr. Marshall has as his guest a young high-school student who is particularly interested in science. At the end of the "story" of the day, the young scientist has an opportunity to ask questions regarding the possibilities of scientific achievement in the future. Dr. Marshall's *Great Moments in Science* program has done much to foster an understanding of the significance of the scientist in the modern world. As all good radio programs should, *Great Moments in Science* vitalizes work in the room and enriches it.

The cooperation of the member organizations of the Museum Council in Philadelphia with the schools in the matter of educational broadcasting is one of the finest outcomes of the entire radio program in that city. Armand Spitz, Director of the Department of Museum Education in The Franklin Institute, sums it up by saying, "Radio programs are steps toward our ideal of bringing a knowledge of science to all who want it." Several educational agencies in the city cooperate with the schools in serving the community by radio. Each week under the auspices of the Zoological Society boys and girls in the elementary schools are taken for a radio *Trip to the Zoo*. Thirty-three different animals of the Philadelphia Zoo are brought right into

the classroom via the air waves. Warren Kay, of the schools radio staff, tells a story about how an animal acquired some characteristic of his appearance, or, it may be, of his disposition. Combined with these tales are facts about the nature and habits of the animal. The facts help to clear up common misconceptions. They also encourage the proper care of domestic animals and pets.

Attendance at the Zoo has increased because children want to see the animals they have heard about; members of the Zoo's population have become popular radio "personalities." Besides encouraging trips to the Zoo, the program has created an interest in animal lore and in science generally.

All of these programs on science are planned by the Radio Office of the Philadelphia Public Schools, in cooperation with the institutions involved. Teachers' manuals for all the broadcast series are made available by the radio stations WFIL and WIP to every teacher in the grades to which the program is directed.

★ ★ ★  
**USE OF VISUAL AIDS  
 IN THE OKMULGEE  
 CITY SCHOOLS**

BY **W. MAX CHAMBERS**  
 Okmulgee, Okla.

Since the beginning of World War II, there has been such a turnover of personnel in small school systems that audio-visual programs have suffered temporary setbacks.

Okmulgee's motion-picture machines have been idle for some time. Stereopticon slides have been used spasmodically. The recording machine has found little use by speech classes in the last three years. Speech-correction teachers, like other highly skilled people, went away to build airplanes.



**W. Max Chambers, Superintendent of  
 Schools, Okmulgee, Oklahoma.**

The movie camera, which was formerly employed to record outstanding student activities, is no longer in use, because of shortage of films and lack of personnel to operate the camera.

Now that the war is over, and personnel, equipment, and supplies will once more be available, plans are developing for an audio-visual program to supplement practically every learning situation in the entire school system.

The program has developed to such a point that in this school system of 3,000 boys and girls a full-time director of audio-visual programs is highly desirable. Finding such a trained person for immediate employment, however, is out of the question.

An audio-visual program committee of teachers, two from each school, led by the elementary curriculum supervisor and working in conjunction with the Visual Education Department of the University of Oklahoma, will make recommendations to the superintendent and Board of Education at the close of the current semester.

## "Best" Pictures of 1945

*The Film Daily's* recent annual poll of newspaper, magazine, and radio critics resulted in the following verdict regarding films of 1945:

### BEST DIRECTION

**HENRY KING** for "Wilson" (20th Century-Fox).  
**OTTO PREMINGER** for "Laura" (20th Century-Fox).  
**ALFRED HITCHCOCK** for "Spellbound" (David O. Selznick-UA).  
**WILLIAM DIETERLE** for "Love Letters" (Hal Wallis-Paramount).  
**ELIA KAZAN** for "A Tree Grows in Brooklyn" (20th Century-Fox).

### OUTSTANDING SCREENPLAYS

**"WILSON"**—Lamar Trotti (20th Century-Fox).  
**"LAURA"**—Jay Dratler, Samuel Hofenstein, Betty Reinhardt (20th Century-Fox).  
**"THE STORY OF G.I. JOE"**—Leopold Atlas, Guy Endore, Philip Stevenson (Lester Cowan-UA).  
**"LOVE LETTERS"**—Ayn Rand (Hal Wallis-Paramount).  
**"A TREE GROWS IN BROOKLYN"**—Tess Slesinger, Frank Davis (20th Century-Fox).

### OUTSTANDING PHOTOGRAPHY

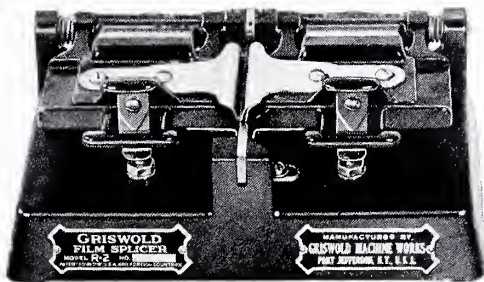
**"THE FIGHTING LADY"** (Technicolor)—U. S. Navy photographers, under supervision of Com. Edward J. Steichen (20th Century-Fox).  
**"WILSON"** (Technicolor)—Leon Shamroy (20th Century-Fox).  
**"ANCHORS AWEIGH"** (Technicolor)—Robert Planck, Charles Boyle (M-G-M).  
**"NATIONAL VELVET"** (Technicolor)—Leonard Smith (M-G-M).  
**"A THOUSAND AND ONE NIGHTS"** (Technicolor)—Ray Rennahan (Columbia).  
**"THE PICTURE OF DORIAN GRAY"**—Harry Stradling (M-G-M).

*Wilson*, Darryl F. Zanuck's brilliant 20th-Fox production which brought to the screen the life and times of the Princeton educator who became the 27th President of the United States, was rated 1945's Number One feature release by 481 American critics and reviewers for press and radio who participated in *The Film Daily's* poll.

Following are the top 25 pic-



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WILLIAM LEWIN, Editor

tures according to the critics:

- |                                  |                                |
|----------------------------------|--------------------------------|
| 1. Wilson                        | 13. Meet Me in St. Louis       |
| 2. A Tree Grows in Brooklyn      | 14. A Bell for Adano           |
| 3. Keys of the Kingdom           | 15. Rhapsody in Blue           |
| 4. Valley of Decision            | 16. Spellbound                 |
| 5. A Song to Remember            | 17. State Fair                 |
| 6. Laura                         | 18. Love Letters               |
| 7. The Story of G.I. Joe         | 19. The Enchanted Cottage      |
| 8. The Corn is Green             | 20. Thirty Seconds Over Tokyo  |
| 9. National Velvet               | 21. Mrs. Parkington            |
| 10. Anchors Aweigh               | 22. Mildred Pierce             |
| 11. Our Vines Have Tender Grapes | 23. The Fighting Lady          |
| 12. The House on 92nd St.        | 24. The Picture of Dorian Gray |
|                                  | 25. None But the Lonely Heart  |

# THE PROBLEM OF QUALITY IN 16MM SOUND

BY HENRY A. MORLEY  
Reprinted from ANFA Bulletin

In order properly to discuss the question of sound quality in 16mm motion-picture reproduction, it is necessary to define what we consider to be good quality. Under ideal conditions, quality sound is produced when the wave form of the reproduced sound signal is exactly the same as that of the signal originally delivered to the microphone during recording. Naturally it is impossible to maintain this ideal condition, but all steps in the production of 16mm sound films attempt to achieve this goal as closely as possible.

The production of a high-quality sound film begins with the recording and is followed by processing, printing, print processing, and projection. These are all steps in a chain of events. Any single weak link will destroy whatever efforts have been made to achieve quality in the steps preceding the weak link or following it.

Technically the recording process is the most difficult in which to obtain good quality, but because present-day recording equipment is manufactured with such a great degree of precision and because many years of intensive research have been incorporated in the circuits of recording amplifiers and galvanometers, the art has reached the point where recordings containing less than 2% total harmonic distortion can be regularly produced.

The sound track is produced by transporting at a uniform speed of 36 feet per minute a

fine-grain positive film in front of a recording optical system. This optical system focuses a sharp finger of light which is reflected from a light source by means of a small mirror mounted on a coil of fine wire in a magnetic field. Electrical excitation of the voice coil causes it to oscillate at a frequency corresponding to the frequency of the exciting source. The oscillations of the mirror cause the reflection of the light source to expose the film, and a latent sound track is thereby produced.

The recording amplifier which builds up the microphone signal to sufficient power to actuate the galvanometer is far more than an ordinary audio amplifier. Special equalizing circuits must be introduced in this amplifier in order to compensate for the characteristics of the film, which does not respond equally to all frequencies. Provision is also generally made for applying a bias to the voice coil of the galvanometer to produce so-called "noiseless recording." This reduces to a very large extent the background noise of 16mm sound films.

The next step is the processing of the sound-track negative. The laboratory work is extremely critical, for the processed sound track must have a predetermined fixed density within rather close limits. This means that processing time and temperature must be held within sufficiently close limits to permit the necessary density control. The uniformity of film motion in

printing is as important as it was in the original recording. Any variation from the 36-feet-per-minute speed will introduce distortion and harmonics which were not present in the sound that was originally recorded. This places a ceiling on the speed at which printers can be operated for optimum results. This is generally recognized to be between 60 feet and 125 feet per minute. The laboratory also has a choice of printing method in that it may print by contact or optically. It has been definitely shown that optical printing will produce results with less of a high-frequency loss than contact printing. After the sound track is printed and combined with the motion-picture print and the final processing is completed, we have a 16mm sound motion-picture film ready for projection.

The requirements for good sound-reproduction in a 16mm projector are in many ways similar to the requirements for good sound-recording. The rate of film travel in front of the scanning beam should be as uniform as possible. For ideal reproduction the width of the scanning beam slit should be zero, but because the zero slit width would not transmit any light, the width of the slit should be kept to an absolute minimum. A slit width of .001-inch in 16mm sound-projectors will produce fairly satisfactory results. The wider the slit width the greater will be the high-frequency loss.

The question of emulsion



position of 16mm sound prints does not receive sufficient attention from projector manufacturers. No person would be satisfied to view a 16mm projection with the picture out of focus. Yet it is a common practice to reproduce 16mm sound films with the scanning beam focused on the wrong side of the film and therefore out of focus for the particular purpose. Most projectors have scanning beams focused in one position for reproducing sound films which have standard emulsion positions, in which the emulsion faces the screen. A great many film productions result in a non-standard emulsion position in the finished print. This means that the sound quality must suf-

fer when projection is made on a projector that does not permit focusing the sound track on either side of the film. Kodachrome prints made from a Kodachrome original and black-and-white prints made from a film that was originally shot on reversal film from which a dupe negative was made are in this category.

The film distributors can be instrumental in improving the quality of 16mm sound if they will refuse to accept poor results. The future of the 16mm film - distributing industry depends on offering decent quality in sound. No industry has ever been able to grow and prosper on poor quality merchandise. The science of producing 16mm sound has progressed to the

point where any second-rate material or reproduction cannot be blamed on the fact that this is the best that can be done. It is up to the distributor to insist on good results if he would see his industry advance.

★ ★ ★

#### **S.V.E.'s Plant Expansion**

The Society for Visual Education, Inc., pioneer Chicago manufacturer and producer of educational slide and slidefilm projection equipment, Picturol teaching materials, and accessories, has announced completion of its expansion program in Chicago. All production of equipment is now consolidated in the company's modern daylight factory building at 1345 Diversey Parkway.

## **A Junior-College Audio-Visual Center In Colorado**

Reprinted from the Pueblo Star-Journal

An audio-visual teaching materials center has been authorized by the Pueblo junior college committee to be set up at the visual education department of the college, which is under the direction of Ernest Tiemann. The center will provide schools and organizations with selected audio-visual teaching aids. Sound and silent pictures, slide-films, slides, transcriptions, pictures, charts and posters will be made for educational use. The primary purpose is to provide the needs of Pueblo county and then expand the center to aid organizations and schools all over Southern Colorado.

The department now owns about \$5,000 worth of teaching materials and equipment. An ad-

ditional \$5,000 has been appropriated to secure basic classroom teaching films and other visual aids. The department recently increased its housing facilities for classroom films by installing a special shipping and checking section. Film racks, which were declared surplus by the army, were placed in the department to make space enough for 500 film titles.

In Pueblo county today there are 23 sound motion-picture projectors being used for school purposes. By fall, it is expected that there will be 40 projectors in operation. In order to service these projectors properly, it is essential that a regional film library be established. There are now about 350 producers of edu-

cational, religious, and industrial films in the United States. The productions must be channeled into the local educational institutions, and without regional film centers, these productions will not reach their intended users.

Advisory board members, including Mrs. Nettie S. Freed, county superintendent of schools; Robert Baulesh, chairman of district 20 visual education committee; Franklin Oetting, district one visual education committee director, and Miss Claire Knox, city librarian, are assisting in making plans for the center so that it will be more effective. The board will help preview various teaching materials and will enlist the cooperation of classroom teachers in this

project. A definite set of criteria for selecting teaching materials will be outlined by the board. Producers of the materials will be asked to submit prints of their titles for preview purposes and only materials that meet definite educational specifications will be purchased by the center.

The center will attempt to make available the finest classroom teaching films produced. In addition to the films especially designed for the classrooms, the center also will make available a number of selected films of general interest to the public, including travel pictures, industrial subjects and vocational titles. During the past year, more than 50 adult organizations of this community requested films. Individuals are purchasing equipment for home use and it is believed that the use of educational films in the home will expand tremendously during the next few years. Professional organizations also are using the educational films to deliver special messages to their members.

Special teacher - training courses will be organized by the college this year. One course will stress the importance of good utilization of the teaching materials and the resources of the center will be available to the students and teachers enrolled in the courses. Another course will deal with the role of the motion picture, the radio and television in education, and other courses will deal with the selection of teaching materials and the administration of a department of teaching materials.

Plans are underway to set up a workshop in the use of teaching materials during the early part of June and a regional conference is being planned for early fall. No effort will be spared in making the center use-

ful to all schools and organizations and by means of the workshop and the conferences, information will be given as to the best ways and means of using the materials more effectively.

The Pueblo junior college is one of the few institutions of its kind to sponsor a teaching materials center as a service to the community and region. Education and community leaders are encouraged to utilize the resources of the center and take advantage of its services.

★ ★ ★

### **C. R. Reagan Heads Film Council of America**

The Film Council of America, consisting of delegates from the principal national organizations concerned with the *production, distribution, and use* of informational and educational films, adopted a program of action for 1946 and elected officers at conferences held in Washington, D. C., January 15 and 16.

The Film Council grew out of the National Advisory Film Committee of the Office of War Information, which worked with Government agencies to coordinate and utilize film personnel and equipment in the field during World War II, with the result that millions of Americans used and saw films to help win the war.

Former associate chief of the Bureau of Motion Pictures of the OWI, C. R. Reagan, representing NAVED, was elected president of the Council and will function from his office in Austin, Texas. Other officers are:

David E. Strom, of the University of Connecticut, representing the National University Extension Association, first vice-president; I. C. Boerlin, of Pennsylvania State College, representing the Educational Film

Library Association, second vice-president; Vernon G. Dameron, Department of Visual Instruction, National Education Association, secretary, and Meriman H. Holtz, head of Screen Adette Corporation, representing the Allied Non-Theatrical Film Association, treasurer.

Other member associations are the American Library Association and the Visual Equipment Manufacturers Council.

Affiliation with the Film Council of America will be open to the General Federation of Women's Clubs, the National Council of Parents and Teachers, the American Legion, labor and industry groups, and farm, youth, and other national organizations concerned with films in the public interest. The Council will serve such groups with needed data for more effective use of non-theatrical films.

During 1946, the Film Council will aid local film groups in community meetings like those of the Washington Visual Workers of the District of Columbia. The Council will coordinate nationwide efforts to achieve complete documentation of the history of the production and use of motion pictures in World War II. It will also stimulate research in various subject-matter areas.

Temporary headquarters of the Film Council of America will be at the office of the secretary, Vernon G. Dameron, Department of Visual Instruction, National Education Association, 1201 16th Street, N.W., Washington, D. C., and at the office of the president, C. R. Reagan, 12th at Lamarr, Austin, Texas.

★ ★ ★

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### Y.M.C.A. Production Unit's "Association Films"

For 35 years the National Council of Y.M.C.A.'s has served through its Motion Picture Bureau as a source of educational and religious films for Y. M. C. A.'s, schools, colleges, churches, clubs, and community organizations. A pioneer in informal education, personal counselling, recreation, and group activities for young men and boys, the Y. M. C. A. is highly interested in improving the quality of its leadership and enriching every aspect of its program.

To provide an added medium toward achieving this end, and to make available urgently needed new visual educational resources, the National Council has recently established a film production unit, named "Association Films."

*Play Volleyball*, a 16mm instructional sound film, was the first of the aids to be released by the new unit, followed by *Play Softball*, a 35mm slide film. Other subjects in the field of Health and Physical Education, in the planning stage, are to be used in high schools, Y. M. C. A.'s and other youth organizations, as well as in industrial establishments.

In collaboration with *Look* Magazine, the Y. M. C. A. Motion Picture Bureau has conducted inquiries among students, community groups, and leading educators, to determine major interests and needs for 16mm films in schools and other groups using motion pictures. Requests for films from the Bureau's wide list of exhibitors conclusively indicate a demand for classroom films dealing with family problems, personal relationships, conduct and behavior, moral issues, and other human-interest questions.

J. R. Bingham, Director of the

### FILMS OF MERIT

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"Y" 's film bureau and of Association Films, and Albert R. Perkins, Film and Radio Director of *Look* Magazine, have announced that as a result of their studies, the two organizations have formed a producing-distributing team that will launch a special series of 16mm film productions to meet the needs of schools, colleges, churches, parent teacher groups, clubs, and community organizations. The films are being produced by established film-production companies.

In a jointly-produced series titled *The Art of Living*, two one-reel subjects, *You and Your Family* and *You and Your Friends*, have just been filmed and are ready for distribution by the Motion Picture Bureau. Set for release this spring are: *You and Your Personality* and *You and Your Health*. Future plans call for a second series of four films, including such titles as *You and Your Church*, *You and Your School*, *You and Your Community*, and *You and Your Country*.

The production technique being employed stresses naturalness of presentation. "Each film, instead of sermonizing, is designed to stimulate youthful audiences to think for themselves.

Thus, students can draw their own conclusions on everyday situations from the facts presented," stated Mr. Perkins.

Plans are also being made for several films on leadership in clubs, camping, guidance and counselling, and discussion. These aids for the training of leaders in the major fields of group activity are expected to be of value in improving the quality of programs, not only in Y. M. C. A.'s, but also in other organizations.

According to Mr. Bingham, the Y. M. C. A. is proceeding with production plans on the assumption that education in better living is not merely a function of the schools and colleges, but that learnings of importance are often acquired amid informal settings at home, in churches, in clubs, and under circumstances involving leisure-time activities.

Members of the Y. M. C. A.'s Audio-Visual Education Advisory Committee, who are consulting with the Bureau's staff on the production of the *Art of Living* series and other films, are such prominent authorities as:

Paul D. Sheats, Ph.D., Educational Director of New York City's Town Hall, chairman; Rome A. Betts, General Secretary of American Bible Society and Chairman of the Protestant Film Commission; M. R. Brunstetter, Ph.D., instructor in audio-visual aids, Columbia University; Morse A. Cartwright, LL.B., Institute of Adult Education, Columbia University; Frederick M. Thrasher, Ph.D., New York University, and President of the Metropolitan Motion Picture Council; Paul H. Vieth, Ph.D., Yale Divinity School; and Dean McClusky, Ph.D., Consultant, Commission on Motion Pictures in Education of the American Council on Education.

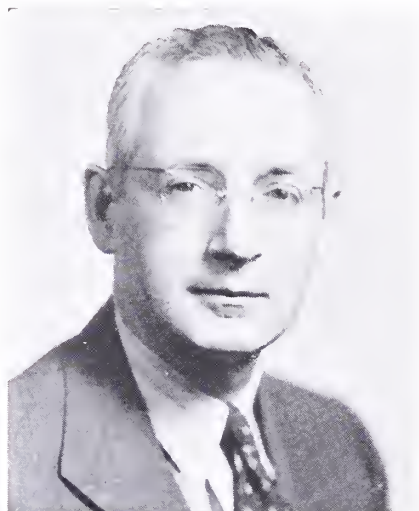
# WHO'S WHO IN AUDIO-VISUAL EDUCATION

## No. 45: Hardy R. Finch

Hardy R. Finch, head of the English Department at Greenwich, Connecticut, High School and editor of *Secondary Education*, is the author of more than one hundred lively educational articles, many of which have been on audio-visual topics. From 1941 to 1945 he conducted a monthly department in *Educational Screen*, dealing with school-made films. He has edited two pamphlets on movies in the schools, *The Motion Picture and the Teacher*, and *The Motion Picture Goes to School*. He was co-editor of a guide to the screen version of *The Mill on the Floss*. With Eleanor D. Child, Finch published *Producing School Movies*, National Council of Teachers of English Monograph No. 12.

His other writings include: *Roads To Travel*, published by Harper and Brothers; articles for *Scholastic*, *Everyday Reading*, and *Youth Today*; a monthly column for *Connecticut Teacher*; special assignments for *The Christian Science Monitor*, *Time*, and the *Teacher's Guide to The Reader's Digest*; and reviews and articles on English teaching for *The English Journal*.

Finch has been a director of the National Council of Teachers of English, a member of the advisory board of *The English Journal*, treasurer and president of the Department of Secondary Teachers of the National Education Association, member of the advisory editorial board of *Scholastic Magazines*, and a consultant on textbooks and films.



Hardy R. Finch

Finch was born in Salamanca, New York, April 5, 1905; was graduated in 1922 from Greenwich High School, where he received his "G" in football and track; completed the six-year cooperative course, with alternate periods of work and study, at Antioch College, Yellow Springs, Ohio, receiving his A. B. degree in 1927. Under the cooperative plan, he was an assistant in bacteriology at college; teacher at Pine Mountain, Ky., Settlement School; and research assistant in the Winnetka, Illinois, Public Schools. In college, he received three varsity manager letters and was business manager of the college paper. While assistant principal and head of English at Ten Broeck Academy, Franklinville, New York, in 1930, he completed his work for the M.A. degree at St. Bonaventure's College, St. Bonaventure, New York. Since that time, he has done nearly two years of graduate work at Teachers College, Columbia University. While con-

tinuing his specialization in the English field, Finch is also interested in health and physical education as a member of the State Board of Directors of the Connecticut Tuberculosis Association.

★ ★ ★

## No. 46: Samuel G. Gilbert

Samuel G. Gilbert, a young man in the New York City school system, has done an outstanding, pioneering job in teaching movie and radio appreciation at the junior-high-school level.

Gilbert was born in Brooklyn, N. Y., September 13, 1910. He attended Brooklyn Boys' High School and the City College, in New York, where he obtained the B.S. degree. While an undergraduate he became interested in movies and was associated with the National Board of Review of Motion Pictures as a reviewer.

While studying for his M.A. degree at Columbia University during 1932-33, Gilbert sold luggage and haberdashery at Macy's.

Thereafter he served as a social worker in the New York City Department of Welfare for several years. He next taught English at Boys' High School on temporary appointment for two years. He was then permanently assigned to Strauss Junior High School, Brooklyn, N. Y., in September, 1940.

Gilbert's principal, Maxwell F. Littwin, asked him to teach a special class in "Creative English." One activity of the group was the creation of cartoons.

Gilbert was also made faculty adviser of the Straus Movie



and Radio Appreciation Club, an extra-curricular activity. At a Junior Conference of the National Board of Review, three members of Gilbert's club delivered their own versions of "Movies in 1960." These highly amusing and imaginative reports caught the fancy of newspaper reporters who were present. Full accounts appeared in New York papers the next day. The club won first prize in an essay contest conducted by the Motion Picture Council for Brooklyn on "Movies and the War." It was awarded the doctor's chest used by Fredric March as a prop in *Dr. Jekyll and Mr. Hyde*, because of the members' high score in the National Board's annual "Ten Best Movies" contest.

As a result, these extra-curricular activities were made part of the regular curriculum. A bright class was assigned to Mr. Gilbert, with a view to integrating the communication arts—movies, radio, and journalism. This course and the activities of Gilbert's pupils have become widely known. In October, 1943, the class participated in an OWI broadcast to England. The "radio projects" of Gilbert's class were shown recently at an exhibit of the U. S. Office of Education. *What's Happening in Hollywood* of November 11, 1944, devoted a section to his class's "movie scrap-books." These were described as ingeniously devised, set up with title page, index, and bibliography, and reflecting enthusiasm, worthwhile conclusions, and "quite an amazing insight into this many-sided subject." Other movie and radio projects of the class were displayed at the 1945 Audio-Visual Conference held at the American Museum of Natural History.

At the invitation of Thomas



Samuel G. Gilbert

H. Briggs, Gilbert prepared the radio section of a new text on *Leisure Time Activities*. He has appeared as a participant on audio-visual forums over Station WNYC and is a frequent guest speaker at audio-visual courses of colleges and universities. Gilbert's talks are always practical and profusely illustrated with concrete proof of what has been done in junior high schools in the audio-visual field. His success in fusing movies and radio with the regular English curriculum on the junior-high-school level is influencing teachers to do likewise.

Some of Gilbert's articles and reviews have appeared in our *Film and Radio Guide*, *The English Journal*, *High Points*, *Journal of Education*, *New Movies*, *Teaching in Practice*, and the *Federal Radio Education Bulletin*. He has been called on for advice by the American Council of Education and the Hays organization. Several advertising agencies have consulted him before producing children's radio programs.

As a member of the New York City Association of English

Teachers' Movie Committee, Gilbert helped prepare a film-study report in relation to bright, normal, and slow pupils. At present he is a member of the Photoplay Committee of the National Council of Teachers of English and the Motion Picture Committee of the NEA Department of Secondary Teachers.

His students have been addressed by the great and the near-great. The pupils, in turn, have spoken at innumerable audio-visual conferences, forums, and over the radio. They have travelled great distances to interview colorful personalities. The club boasts of having one of the largest collections of autographed pictures in the country, as well as letters from President Truman, Mrs. Roosevelt, General Eisenhower, Helen Keller, Marion Anderson, John Barrymore, and almost everyone of note in the movie and radio fields.

The class experiences and activities of Mr. Gilbert's groups have been realistic, informal, profitable, and satisfying because they have been based on deep, genuine, out-of-school interest in movies and radio.

As a result, Gilbert asserts with assurance, "I'll match the social competency of my pupils with those of any other junior high school."

He is proudest of his inscribed copy of *Credo*, by Elias Lieberman, New York City's Associate Superintendent in charge of Junior High Schools. The inscription is to "Mr. Gilbert, whose educational vision goes far beyond the walls of a classroom." It was presented when the class won the music box used as a prop in the Academy winner, *Going My Way*, for the highest national score in the 1944 "Best Movies Contest."

# WHO'S WHO IN RADIO

## EDUCATION

### No. 11: Harold B. McCarty

Harold B. McCarty, winner of the 1945 Award of the School Broadcast Conference, for "outstanding and meritorious service in educational radio," has been engaged in educational broadcasting since 1929. It was in that year that he began announcing at WHA, the University of Wisconsin station, "just as a sideline while studying for a Master's degree in speech," he says. McCarty is now Director of the Division of Radio Education at the University of Wisconsin and Executive Director of the State Radio Council, a cooperative board under whose auspices Wisconsin is planning a state system of FM radio stations.

Hoosier by birth (Clinton, March 30, 1901), McCarty is essentially Middle Western in residence, schooling, and experience. He is a graduate of the University of Illinois, with a B.S. in Business Administration, which he put to use as an office manager and advertising writer in Chicago before going to the University of Wisconsin in 1918 for an M.A. degree in speech and dramatics. "I have the best radio job in the country," he affirms, and you know he is expressing his enthusiasm about radio education in his own state of Wisconsin and his belief in the future of educational broadcasting as it is being developed through the university-owned stations which are located in the Middle West. A year in the Overseas Operations Branch of the Office of



Harold B. McCarty

War Information, where he was engaged in efforts to give an interpretation of America abroad, convinced him, he says, of the soundness of broadcasting based on educational aims and conducted by public-service institutions and agencies.

McCarty's present position includes direction of Wisconsin's Station WHA, identified as "The Oldest Station in The Nation" because the University began its broadcasting service in 1919. McCarty is also Director of the Wisconsin School of the Air, which he founded in 1931. Programs of the Wisconsin School of the Air, which reach more than 300,000 registered listeners weekly in the elementary schools of the State, have won thirteen national awards and citations at the Annual Exhibition of Educational Radio Programs conducted by the Institute for Ed-

ucation by Radio. One of the School of the Air features was also the winner of the 1943 George Foster Peabody award for excellence in radio education. Including adult programs and general features, WHA has received a total of 24 awards and citations at the American Exhibitions. The station was also the winner of *Variety's* Showmanship award to the outstanding social-service station in 1938. In speaking of the recognition which has come to WHA since he began its direction in 1931, McCarty gives full credit to his fine staff of imaginative, enthusiastic workers and pays tribute to the loyalty and support of the Radio Committee, which represents the faculty of the University.

McCarty is a member of the Federal Radio Education Committee, is past president (1935-37) of the National Association of Educational Broadcasters, and is serving now as National Radio Chairman of the National Congress of Parents and Teachers. His experience in radio education includes a period of study of the British Broadcasting Corporation in England and Scotland under a fellowship from the General Education Board in 1935.

Though he became identified with WHA in 1929, McCarty confesses that that was not his initial venture in radio. He had played the violin over a station in Peoria, Illinois, in 1923 and had directed an orchestra appearing in a stage show with a number of radio "stars" of the



early days in Chicago back in 1925. These experiences qualified him for admission recently to H. V. Kaltenborn's Twenty-Year Club of Pioneers in Radio Broadcasting.

An enthusiast about the possibilities of FM for radio education, McCarty is currently work-

ing to accelerate Wisconsin's plans for a network of state-owned-and-operated FM stations to provide educational public-service programs, day and night, for the entire state. According to a recent announcement, Wisconsin was the first state in the nation to appropriate funds with

which to embark upon a comprehensive state FM educational network plan. The State Radio Council has funds for construction of the first two units in the proposed system. Applications have been filed, and it's expected that FM operations will begin during the summer of 1946.

## Newark's Educational Radio Station

From the Newark Evening News

The Newark Board of Education will go on the air with its own radio station in the not too distant future—possibly by September, 1946.

The entrance of radio into the classroom will broaden classroom experience by introducing a new medium of education as a supplement to the printed word, the teacher's guidance, and the many visual aids available in the school system.

Miss Marguerite Kirk, director of school libraries and visual aids, who has been designated by Schools Superintendent Herron to supervise the radio project, is enthusiastic about the advent of school radio. Action of the Federal Communications Commission in granting the Newark board a license for an FM non-commercial radio station, she points out, makes the local school system the first educational institution in New Jersey to acquire such a license and places Newark among the pioneering cities in school radio.

Miss Kirk says:

"Not only does radio in the classroom bring children a rich listening experience and help develop discrimination and tech-

niques in listening; it also gives them creative experience. Participation in radio programs develops in young people poise, voice control, and clear and quick thinking."

The broadcasting station will be at Central High School, with a second studio in the Board of Education building in Green street. Although final determination of the station's operating policy is in the board's hands, Miss Kirk has studied the subject sufficiently to have definite ideas on how she thinks the Newark program might work.

Two modes of operation are in vogue in other school radio systems, Miss Kirk says. One involves use of radio as a direct teaching medium—broadcasting "model lessons" conducted by a "master teacher."

The other method, toward which Miss Kirk leans, views the radio as a supplementary tool similar to films and books, designed to enrich studies and stimulate pupils rather than replace any part of the regular classroom work. Miss Kirk observes:

"Radio is an informal medium of education, and its greatest

value is to interest and stimulate. If we make it just another part of the formal classroom work, we will have lost an opportunity."

Superintendent of Schools John S. Herron foresees a combination of the two methods into three types of program — those intended primarily for classroom reception, those primarily for home reception and those of value to both school and community.

These would include programs by school bands and choral groups, talks and directives for students and faculty, model lessons, exhibition of speech work, debates and forums, interpretation of teaching aims and methods, talks by school officials on such topics as the budget and building program, and broadcasts aimed at character building and community good will.

Dr. Herron believes the school station should not restrict itself to pedagogical subjects, but should broadcast every type of program which can be interpreted as educational, cultural, or concerned with community betterment. It should, he thinks,

offer free time to recognized city institutions, such as the public library and museum; should cooperate with other city agencies in non-political movements, and county educational institutions on a cost-sharing basis.

It is also proposed to broadcast football games and other high-school athletic events.

Both Dr. Herron and Miss Kirk believe radio will bring a closer bond between home and school, between parent and child. Parents, they say, will be able to ally themselves via radio with their son's or daughter's activities. A mother, for example, might interest herself in home economics courses through school broadcasts and thus share the curricular interest of her daughter.

As for the classroom programs, Miss Kirk would like them to stimulate pupil interest in somewhat the same way motion pictures do. For example, a dramatization of the life of an American statesman or an Oriental nabob would stir the imagination of history classes. Science stories, re-enactments of Newark and New Jersey history, news programs, music, tales of foreign lands, folklore sketches, dramatizations of peace problems would reach other interests.

Miss Kirk is equally anxious that there be no compulsion on teachers to tune in the programs. But she adds:

"We are going to make them so interesting and so appealing to teacher and pupil alike that they won't dare to miss them."

Those interested in the school radio project believe all possible talent should be developed in the schools among both teachers and students and used in producing the programs. To compete with commercial programs in interest and technical quality, it is

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agreed a staff of professional radio assistants will be necessary to act in a participating and supervisory capacity.

Miss Kirk says:

"We hope to have a radio workshop in every high school, conducted either as an extra-curricular activity, as at West Side High School, or as a credit course, as at Weequahic. There also might be a central workshop, staffed by professional radio instructors and open to students who prove exceptionally talented at script writing, acting and other techniques of radio production.

"We expect to operate by having active committees of teachers for various subjects. Material for scripts would be suggested and collected by teachers. A number of Newark teachers are now studying radio script writing at Newark Teachers' College."

Miss Kirk regards the radio

project as "a great opportunity and a great responsibility for teachers and children." Newark is fortunate, she says, in having radio-minded teachers and principals among its school personnel. Some, including Max Herzberg, Weequahic principal, and Dr. Alice P. Sterner of Barringer High School, are nationally known in the field of radio utilization.

★ ★ ★

## Recommended Radio Programs

(Time is EST)  
SUNDAYS

- 11:30—Invitation to Learning (NBC)
- 12:00—F. H. LaGuardia (ABC)
- 12:00—Eternal Light (NBC)
- 12:30—Transatlantic Call (CBS)
- 1:30—Chicago Round Table (NBC)
- 3:00—Philharmonic Orchestra (CBS)
- 3:00—Elmer Davis (ABC)
- 5:00—General Motors Symphony (NBC)
- 5:45—William L. Shirer (CBS)
- 7:00—Drew Pearson (ABC)
- 7:30—Quiz Kids (ABC)
- 7:45—Max Lerner (Mutual)
- 8:30—Fred Allen (NBC)
- 9:00—Walter Winchell (ABC)
- 9:30—F. H. LaGuardia (ABC)
- 10:00—Hour of Charm (NBC)

### MONDAYS

- 8:00—Cavalcade of America (NBC)
- 8:00—Author Meets Critic (WHN)
- 9:00—Lux Radio Theatre (CBS)
- 9:00—Telephone Hour (NBC)
- 9:30—Information Please (NBC)
- 10:00—Screen Guild (CBS)

### TUESDAYS

- 6:15—Here's Morgan (ABC)
- 7:30—Barry Fitzgerald (NBC)
- 10:00—Bob Hope (NBC)

### WEDNESDAYS

- 7:15—Raymond Swing (ABC)
- 8:00—Can You Top This? (Mutual)

### THURSDAYS

- 8:30—Town Meeting (ABC)
- 9:00—Andre Kostelanetz (CBS)

### FRIDAYS

- 8:30—Duffy's Tavern (NBC)
- 10:30—Symphonette (Mutual)
- 10:00—Durante and Moore (CBS)
- 11:30—World's Great Novels (NBC)

### SATURDAYS

- 2:00—Metropolitan Opera (ABC)
- 2:30—Columbia Workshop (CBS)
- 7:00—University of the Air (NBC)
- 9:30—Boston Symphony (ABC)
- 9:30—Can You Top This? (NBC)



# THE PLAY'S THE THING

BY FLORA RHETA SCHREIBER

*The Winter's Tale*, seldom produced, seldom anybody's favorite Shakespearean play, came to life recently with rare vividness in an illuminating, radiant, and bewitching production by The Theatre Guild. The direction was by Romney Brent, the actor, and B. Iden Payne, a director associated with the Shakespeare Memorial Theater, Stratford-on-Avon.

The essential wonder of this limited-run production was that we, the audience, believed in it. It was a story having visible life, a fantasy moving before us, a dream through which we escaped all remembrance of the reality that surrounds our daily life.

In this state of childlike credulity, of fervent faith in the proceedings before us, we watched Leontes, the spineless king, yield to an insane jealousy. We watched this unfounded jealousy wreck the lives of Hermione, the queen, of the young prince, of others in the court, of the king himself. When man makes his own evil with no end in view, with no motivation other than the passion of a moment, we look on human frailty at its most vulnerable and perhaps at its most vicious. Our own sense of guilt is evoked. And out of this sense comes our longing for vindication or at any rate our longing to make things as they were before that pitiless moment against which our present pain has been pitted. That is why the second half of the play, the half that takes place after a lapse of sixteen years,



Flora Rheta Schreiber

though often deprecated for its change of tone, is actually so satisfying. It seems to me—or at any rate in the recent production it seemed to me—that the change of tone is justified by the final, cumulative effect. The second half is the wish-fulfillment half, the half that distills beauty out of the horror of the first half, that makes it possible for us to wake up and go back into the world of sense. The famous scene of the second part in which the statue of the dead queen comes to life seems credible precisely because the wish aroused in us in the first half of the play is strong. As presented at the Cort Theatre this scene had meaning even for the most redoubtable Sancho Panza in the audience, who for once forgave fantasy and forgot to clamor for a nice naturalism. The feeling that everything is turning out for the best, that self-same feeling which is also at the root of the trashy happy-ending of popular vintage, here

operates with a logic of its own, illuminating the scene and making it as right in the presentation as in the wishing.

There was in this production a rare unity of conception and style. Stewart Chaney's costumes were brightly beautiful; his conventionalized settings a nice frame for the action. The acting was now stately, now capering. Henry Daniell played the baffled and baffling king with unaffected eloquence. Jesse Royce Landis brought dignity and tragic intensity to the role of the ill-used queen. Florence Reed's low, resonant, evocative voice was admirably suited to the fiery Paulina, the noblewoman who cleaves to the queen with fierce loyalty. Geraldine Stroock was a lithe and fetching Perdita, born in sorrow, and the cause of the final reunion and resurrection. The entire company played together in a fine orchestration of motifs.

Looking on from some distant heaven, Shakespeare, I'm sure, was very grateful to Messrs. Payne and Brent for distilling beauty from his much-ignored play. And we tired New Yorkers were grateful for a good draught of poetry and fancy in this atomic age, whose wonder too often eludes us.

★ ★ ★

Newest war play to descend on Broadway is *Home of the Brave* by Arthur Laurents, produced by Lee Sabinson in association with William R. Katzell.

The play centers around a handful of GI's who are assigned

(Continued on Page 60)

# THE 1946 ANFA YEARBOOK



Horace O. Jones

Horace O. Jones, president of the Allied Non-Theatrical Film Association, introducing the Association's first yearbook, just issued, says:

"After twenty-three short years of existence, 16mm films have attained world-wide recognition as indispensable to human progress, serving civilization as an important instrument of education, religion, adult training, and entertainment. The 16mm motion picture has taken its rightful place as an essential activity in every country of the world, and for this achievement, full credit is due the far-sighted educators, clergy, business executives, industry leaders, and government officials listed in the "Who's Who" section of this publication.

"It has been my privilege to serve as the executive head of this Association during the most critical period in the history of the world and I cannot resist this opportunity to admonish those who may be inclined to feel that with the successful prosecution of the war, our work has

been completed. On the contrary, the job ahead for our industry is greater than ever before. If we are to supply the leadership the world expects of us, we must utilize all the experienced and trained manpower it is possible to muster in our field of activity."

Wilfred L. Knighton, secretary of ANFA, says in his Fore-

word:

"In presenting this modest brochure to the members of the 16mm trade—equipment manufacturers, film producers, distributing organizations, libraries, publishers, and professional workers — merely a beginning has been made. The yearbook is not intended to be a complete record of the industry's activi-

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What is Shaping Up in the 16mm Field.....	Ben Kerner
The Importance of 16mm Motion Pictures in Army Training and Morale Programs.....	Brig. Gen. E. L. Munson, Jr.
Essential Principle for the Successful Operation of a Film Library.....	Bertram Willoughby
The Future of Home Movies.....	Leslie Winik
How Will Television Affect Home Movies.....	Augustus Wolfman
Modern Tools for Training Our Youth.....	C. R. Crakes
Portable Power for 16mm Sound.....	H. B. Blaine
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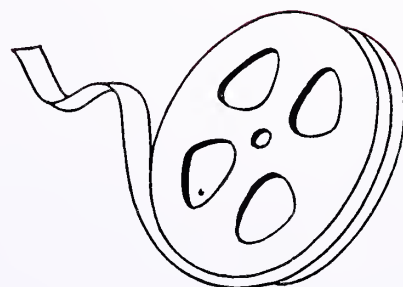
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ual Equipment and Accessories	States
Exporters of Motion Picture	Film Libraries in Canada
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Motion Pictures	of Equipment and Service
Producers of 16mm Motion	Wholesale Distributors of
Pictures	Photographic Equipment



*the* 1946

AMFA YEAR BOOK

AND AUDIO-VISUAL  
WHO'S WHO



ties for the year. Nor does it attempt to survey all the technical, creative, and commercial aspects of the industry. What it does is to present a basis for growth. It offers a symposium of ideas as to current problems, trends, and aims in a transitional period between war and peace. It points the way to a greatly expanded industry, an industry concerning which there will be many interesting and authoritative compilations of data in future yearbooks.

"A feature of this first yearbook is the beginning of an Audio-Visual Who's Who. Biographical sketches of 16mm industry personalities have been appearing for several years in trade magazines but this is the first lengthy list of its kind. The officers and directors of ANFA hope that those into whose hands this first yearbook may come will contribute lists of many additional names for succeeding issues.

"It is hoped also that suggestions for the development of the yearbook into an indispensable almanac of information will be promptly forthcoming. What new features shall the next issue include? What data as to films in education, religion, industrial training, government information, home entertainment, television programs, and in situations without theatres would be desirable? Let the second ANFA yearbook be a cooperative and mutually helpful publication, at once comprehensive and of practical use for constant reference.

"To the many contributors whose articles appear in this first issue ANFA desires to express its gratitude. To the generous advertisers whose commercial announcements have made the book possible ANFA is most thankful.

"To William Lewin, Publisher of *Film and Radio Guide*, who read all the articles and who

served as editorial consultant, we are grateful for encouragement and much practical help."

## Films and Textbooks

Dr. Charles F. Hoban, Jr., Director of Visual Education at Philadelphia, in an article on "Films and Textbooks," which appeared in the December, 1945 issue of *Educational Screen*, points out that "for many years, educational administrators have been trying to interest textbook publishers in the production of films which correlate with their books" and that "investigations currently being made by textbook publishers . . . indicate that . . . something will be done about it." Dr. Hoban analyzes the distinctive psychological characteristics of the textbook and points the way to a coordination of film and book. Too many books, he says, are impersonal, abstract, difficult, and dull—unnecessarily so. Educational films, he says, should have "exactly the opposite characteristics." He sets forward criteria of textfilm craftsmanship which will make pictures basic educational materials, not merely supplementary aids to illustrate dull books. Films and books, Hoban feels, are destined to work together: films to supply the basic stuff of experience; books the material by which this experience may be "intellectualized, integrated, and extended."

The most significant passages in Dr. Hoban's article are those in which he warns that films can be just as bad as textbooks if they are not designed to capture audience interest, enliven subject-matter, increase motivation, and build enduring impressions. Just as textbooks are usually dominated by authorities rather than by persons who can write

clearly and fluently, so films can be dominated by dull scholars, whose presentations are coldly factual, differing from textbooks only in the form of presentation, so that they will have to be shown repeatedly to be grasped.

Good textfilms, says Dr. Hoban, should be personal, warm, vibrant, intimate, and leisurely. Their appeal should be emotional rather than intellectual. Such films, he holds, must be made by professional producers, not by subject-matter specialists or classroom teachers. The services of educational specialists, while indispensable to the planning and the technical supervision of the film, must play a secondary part in the production process. Only scenarists, directors, cameramen, editors, and commentators can make good pictures, whether for education or for entertainment.

One might add to Dr. Hoban's analysis the important point that the ideal textfilm maker is the teacher who is also an experienced movie-maker. What remains is to train a whole new generation of picture-minded subject-matter specialists, who will combine teaching skill with cinema craftsmanship. The most valuable members of the *Encyclopaedia Britannica* Films producing organization, for example, are those who were formerly teachers and who have had the imagination, persistence, enterprise, and intelligence to learn creative movie-making the hard way — through experimentation leading to the all-important know-how.

W. L.



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(Continued from Page 55)

to a special mission, which takes them to a Pacific Island under Japanese control. On the island petty squabbles bubble to the surface, and behind the squabbles are deep-set prejudices. Coney is a Jew, and under stress, some of the other men fall into calling him "yellow Jew bastard." T. J., a former high-powered executive, bristles with the humiliation of his present need to take orders from a 26-year-old major and to rub elbows with his social inferiors. Mingo is the man with a wife at home, a wife who writes poetry with which she spurred him on at first, but a wife who now has proved unfaithful. Finch is the man whom the Japs capture, torture and ultimately kill. Finch's death is pivotal to the drama. As a result of this death, Coney suffers from an acute sense of guilt, a guilt-feeling which is intensified by his sense of being a Jew and different. Through analysis, an army psychiatrist finally shows him that the feeling from which he is suffering is the same feeling all men confronted with the death of a buddy have in common—one moment of overwhelming relief that death struck the buddy rather than themselves. Beginning in a hospital room, the story is told through flashbacks evoked by psychoanalysis.

Mr. Laurents writes with vigor; his style is hard-hitting and sparse. His thinking is likewise forthright and honest. He has a feeling for elemental and social values and a genuine concern for the problems of human personality. In its unalloyed matter-of-factness in facing the facts of war, the new play is reminiscent of *Cry Havoc*, a war play produced about two years ago. It departs completely from the sen-

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sationalism of earlier war plays like *The Wookey* and *Heart of a City*.

The cast, which is directed by Michael Gordon, includes Joseph Pevney, Alan Baxter, Russell Hardie, Eduard Franz, Kendall Clark, Henry Barnard. They all turn in honest and workmanlike performances.

★ ★ ★

In a recent best seller, Catherine Drinker Bowen told the story of the Holmeses, autocrat of the breakfast table and Justice of the Supreme Court. Where Miss Bowen left off, Emmet Lavery begins in his new play — *Magnificent Yankee* — which starts with Justice Holmes's arrival in Washington on the first day of his first Washington term.

The new play, set between 1902 and 1933, is not so much a drama as a portrait; not so

much an exposition of the public career of a great man as an intimate look into the private life of a very human one. The mood of *Magnificent Yankee* is akin to that of *Life With Father* and *The Late George Apley*, the shades being those of autumnal mellowness. It is a play of bright flashes and warm vignettes—of the Justice's kidding the long line of Harvard Law School boys who served as his secretaries, of the Justice poking fun at the sobering propriety of Henry Adams, of the Justice making friends with the newly appointed Justice Brandeis. And it is the story of a great love—of how Fanny Holmes humorously found ways of imposing her will on the Justice, of Fanny in evening dress running out to a fire for sport, of how the Justice and Fanny concealed from each other their pain at being childless, of how in extreme old age for each the fear of death was largely the fear of separation from the other.

Dorothy Gish brings humor, pathos, and philosophic overtone to her portrait of Fanny. Louis Calhern plays the Justice with humanity, suavity, and discernment. Arthur Hopkins has given the play the smooth, mellow production it requires. Result:

Go see it!

★ ★ ★

The Distributor's Group, Inc., 756 West Peachtree, N. W., Atlanta, Georgia, report that a print of *Danger Ahead* was shipped to J. S. Gardner, Southeastern Service Co., 2666 Lamar, Memphis, Tennessee, on December 1, 1945, and never returned. All efforts to contact him have failed. Any information as to his whereabouts or the location of the print will be appreciated by The Distributor's Group, Inc.



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# FILM & RADIO GUIDE

MARCH, 1946  
Vol. XII, No. 6  
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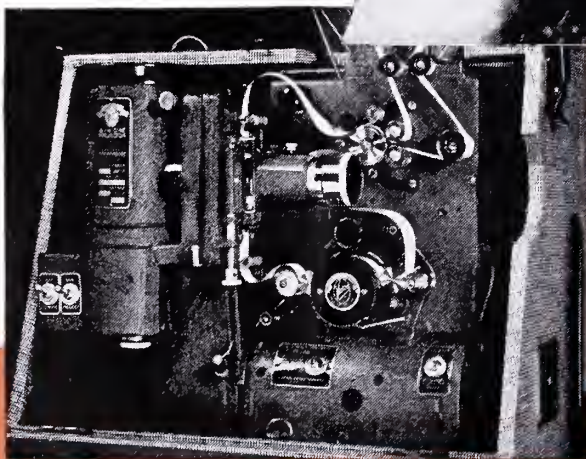
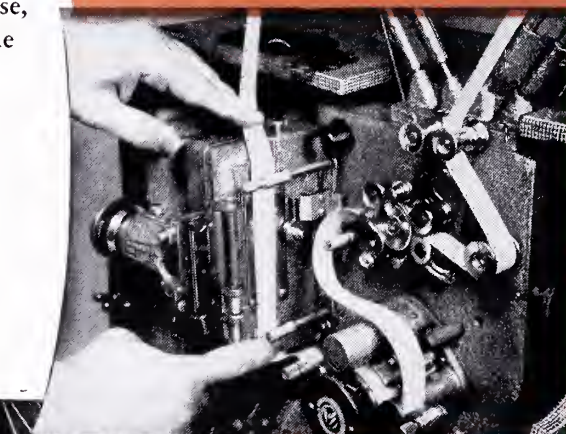
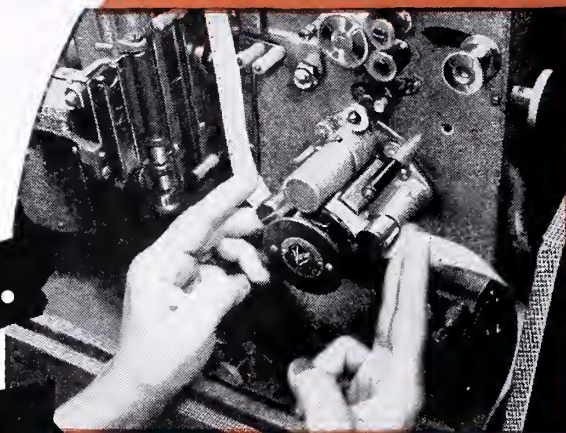
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# FILM AND RADIO GUIDE

EDUCATIONAL & RECREATIONAL GUIDES, Inc.  
172 RENNER AVENUE, NEWARK, NEW JERSEY

VOLUME XII, NUMBER 6

MARCH, 1946

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# FILM AND RADIO GUIDE

WILLIAM LEWIN, EDITOR

March, 1946

Volume XII, No. 6

## 16MM EXCHANGE PRACTICES

Topsy's A Precocious Child Even Though She's Turvy

BY B. A. AUGHINBAUGH

Director, Slide & Film Exchange, State Department of Education, Columbus, Ohio

### No. 21: Film Widths

As was to be expected, improvements in photo emulsions and lenses have combined to make the 16mm film a theatrical threat. One of the first noticeable reactions in this revolution (or as we see it, *evolution*) has been the effect upon film censorship. Most of the censorship laws were passed when there existed only 35mm film and the accepted footage unit was a reel of 1000-foot length. The unit for censor-review charges is therefore based on "a thousand feet of film or fraction thereof." For this reason a thousand feet of any width of film today goes through at the same standard censor-rate. But approximately 400 feet of 16mm or 200 feet of 8mm film carry as much pictorial material as 1000 feet of 35mm, and they run the same length of time on the projector. Thus over two reels of 16mm and over four of 8mm get under the "wire" at the same censor charge as 1000 feet of 35mm. When sound was recorded on film, the recording companies made no such legal *faux pas* in fixing royalties. They based their royalties on "running time," which is the same for all widths of film. These rates, however, do vary for theatrical and educational use. The rates of one recording company were, at one



B. A. Aughinbaugh

time, \$200 per minute for theatrical recording and \$100 per minute for educational. What these rates are now we can not say.

The film-width situation has created other problems. With the advent of 16mm arc-light projectors, there have been opened 16mm theaters, and therefore the 16mm film no longer belongs solely to the educational field. Some schools, in need of extra funds, are also using their 16mm projectors for theatrical exhibitions in their auditoriums. Some of these theatrical shows are only for school children, but others admit the general public. This situation has brought a whisper from the theatrical field that there should be a film width

for theatrical use between 35mm and 16mm; perhaps 20mm. This width would be used by small city theaters and theaters in small towns. This plan may prevent small theaters from deserting the big producers. That would be a most lamentable occurrence to them since it is such small theatres that make theatrical pictures profitable. These little fellows are the profitable "skimmed milk," especially to the "independent," or semi-independent, producers. Theatres of this type thrive considerably on the "gun-play" releases, which do not call for big production budgets. Their patrons are not too particular. Just so a saloon, or "hotel," doesn't appear too often on the same side of the street, these "ride-'em-cowboy" folks are not critical about the scenery. They never were particular about plots, if they ever knew what a plot was. Moreover, people who are so easy to please are not critical about what the highbrow "projectionist" styles "screen results." So why "cast such pearls" before them, especially since a few millimeters will not make much difference *if the screen area is kept within the projection limits of the film width being used?*

There is another consideration that must not be overlooked. By utilizing a film-width intermediate to 16mm and 35mm, the

small-town theatres can be "protected" by the theatrical exchanges against school or other unwanted theatrical competition because such pictures will be made *only* in 35mm and the new width. The gun will also have a second barrel, because the new width will clip the wings of *fly-by-night 16mm theatrical exchanges* which are springing up all over the map, and are renting *out-of-date* theatricals in 16mm sound. Too many of these, we are sorry to say, thrive on school patronage, and this brings us to our next observation.

With improvements being made in film emulsions and projector lenses, why can not a class of, say, 30 pupils, be accommodated with 8mm projection? Sound has been *experimentally* recorded on 8mm by amateurs with more than reasonably good results. If professional skill gave this problem serious consideration, no doubt 8mm sound-film could be economically produced commercially. This would bring the outright sale of educational pictures down to the point where individual schools could possess them, *and it is on such possession that adequate and proper use of the motion picture in education depends. Schools can not be operated on loans or rentals as theatres are!*

At present, those schools fortunate enough to possess projectors are doing what they can to introduce *visual communication* into their work, but the present situation is too much akin to the "rabbit sausage" that Teddy Roosevelt described as being composed partly of rabbit and partly of horse meat, on a 50-50 basis—*one horse and one rabbit!* The school use of *visual communication* is diluted with *audio communication* in the ratio of a thousand to one. And now some book companies, intent

on holding the status quo, *are advocating school use of film strips!* They know very well that only in this way can they continue the dilution ratio a little longer. If school authorities are so uninformed that they can't see through this sudden interest of the book companies in *projected pictures*, they are going to waste a lot of money! The situation has reached the point where one may almost spot a person who may have more than a professional interest in books, by his advocacy of filmstrips. It is amusing to note that some of these advocates do not so much as know what to call this mugwump of the projected-picture field. They think it is something new! They do not know that the filmstrip antedates the 16mm motion picture and that it was born neither of necessity nor for the advancement of learning, but came into being purely for a commercial reason called "competition." However, its creator saw that it wasn't even good competition and discarded it. It will take more than a "strip" to save a certain drowning business, which brings forth another consideration.

It was unfortunate that destiny placed the motion picture in the theatrical field instead of the publishing field. The scripts and cameras employed in making motion pictures are "props" of the publishers. The thespian and scenic arts are "props" of the theatre. On this basis the motion picture might be considered as belonging equally to the publisher and theatre. But there was another factor, and it was the deciding one. *For purely mechanical reasons the publishers sold their products directly to the individual consumer,* whereas for equally imperative mechanical reasons, *the theatre sold its commodity collectively.*

This difference doubtlessly placed the theatre in possession of the cinema.

It is becoming increasingly apparent that this alliance of the theatre and the cinema was *not* for the best interest of the consumer. The consumer, at least in free countries, accepts collectivity as an irksome compromise, but *only* a compromise. He is ever ready to cast it aside. For a time the theatre held a firm grasp on the motion picture, but there are too many and necessary uses for the cinema that are *not legitimate theatrical material* for the theatre to continue its monopoly—witness the great use made of motion pictures by the armed forces; and the ever-swelling tide of school, commercial, and propaganda usage of all kinds. Commercial demands have become so insistent that they are pushing their way onto the theatrical screen itself with such bold attempts as *Weak End at the Waldorf* and *Harvey Curls*. Soon we may be having theatrical pictures on *The Standard Railroad of the World*, *It Isn't a Codak If It Isn't a Westman* (with tintinnabulation), or *Ninety-Nine and Ninety-Nine One Hundredths Per Cent Pure*. The radio is doing it, so why not the movies, especially if television shows or forces the way!

As for classroom pictures, shall we choose to place this frail infant in the hands of its old, rapacious nurse, the text-book publishers; or shall it be left to the mercies of one that has come up from the slums, and is still pretty sticky—the theatricals; or shall we let it grow like Topsy and choose its own parents later on? Well, the Topsy of Uncle Tom's Cabin didn't do so badly. Let us allow the matter to rest here until next month, when we shall discuss this "Topsy" angle.



Topsy's a precocious child even though she's Turvy.

If you have not read "Can Your Child Really Read," by C. H. Henry, in the January, 1946 (pg. 72) *Harpers*, by all means

do so.

### COMING

In the next issue of FILM AND RADIO GUIDE, J. D. Knight of California answers B. A. Augh-

inbaugh of Ohio on "Free" Films, and Mr. Aughinbaugh "closes the case" with his rebuttal.

Copyright, 1946, B. A. Aughinbough

## BEHIND THE SCREEN CREDITS

BY HELEN COLTON

*Request Performance*, the Sunday evening radio program on which movie, radio, and stage stars do what the public asks them to, is the brainchild of The Masquers Club, a group of Hollywood actors which has endeared itself to servicemen by presenting dinner and entertainment to several hundred of them every Saturday night for the past three years as an activity of its Servicemen's Morale Corps.

Seeing how much the servicemen enjoyed making requests of guest stars on these Saturday night occasions, the members of the Masquers thought: "Why not do the same thing with the public? Everyone likes to be a casting director. A radio show on which the stars do what the public asks them to ought to be a 'natural'!"

An audition record was prepared with Cary Grant, Randolph Scott, Joan Leslie, and Charles Coburn, president of The Masquers, under the guidance of Edward Earle, one of the officers of the Servicemen's Morale Corps. It was then turned over to a large theatrical agency, A. & S. Lyons, for peddling to radio agencies which are always in search of bright



Helen Colton

new ideas for radio programs for their clients.

The Ward Wheelock radio agency thought it might appeal to one of its clients, Campbell Soups. They were right. Upon running the audition record for those responsible for the selection of radio programs for Campbell, it was agreed that the soup company should sponsor *Request Performance* for the usual 13-week period, with an option to renew the show for a second 13-week period if they

felt it was doing well for them and really getting people to buy the sponsor's product.

(The effectiveness of a radio program in getting across the sponsor's message and product to the public is determined usually by a poll, by which listeners are telephoned at home and asked what station and program they are tuned to at that moment and if they know the name of the product being plugged on the show.)

In presenting the idea to its client, Campbell Soups, the Ward Wheelock agency was able to offer it the Sunday evening time, 9 to 9:30 p. m. (EST) on which it holds an option with the Columbia Broadcasting System. All desirable radio time on all networks is optioned by advertising agencies, which like to be able to offer the best listening time to clients when selling them programs. Most radio agencies vie for Sunday evening time, proven by polls to be the best of the whole week (Wednesday evening is second best). There is a long waiting list of agencies, for instance, trying to get options on practically every half hour of radio time from 6 to 10 p. m. on Sundays. It is rare that an agency relinquishes



Jeanette MacDonald, Marta Wilkerson ("G.I. Jill" to servicemen), Maureen O'Sullivan, and Robert Walker chat while waiting for their cues at "Request Performance," radio show in which the public does the casting (Sundays at 9:00 EST over CBS).

its option on desirable time, and so other agencies may buy options for many years, so as to remain on the waiting list for a particular time spot.

After the program had been sold to Campbell, wheels were set into motion. Many sponsors like to keep their own announcers under contract. Del Sharbutt, one of radio's top announcers, has been under contract to Campbell for many years to handle their shows exclusively. Naturally, he was selected to announce *Request Performance*. Ads on the radio and in newspapers urged people to write letters to CBS, telling what stars they want to hear and what they want the stars to do. All these letters are

promptly forwarded to the Ward Wheelock agency. The public, loving its role of "producer," swamps them with 5,000 letters a week. For easy reference they've been divided into several groups.

The "challengers" are those who dare them to do something almost impossible. One such letter challenged them to make up a dramatic skit using only names from the telephone directory. It was done with great success, starring Rita Hayworth.

The "casting directors" ask for their favorite stars in favorite plays, or reading poetry, such as Fredric March reading Oscar Wilde's *Ballad of Reading Gaol*.

The "humorous" ones ask for Jack Benny and Fred Allen play-

ing the "friendship scene from Damon and Pythias," or Wallace Beery and Marjorie Main playing *Romeo and Juliet*.

The "sentimentalists" are those who expect a dear one home from service on a certain date and would like to have his favorite song played or poem read the first Sunday night he is home.

Once a week a conference is held in the office of Diana Bourbon, head of the Ward Wheelock office in Los Angeles, at which are present Richard Diggs, also of the Wheelock agency; Bill Robson, director of the show; two staff writers, Jerome Lawrence and Robert E. Lee; and Nat Wolff, the casting director.

Mr. Wolff lines up all the act-



ing talent for the show. He contacts the stars' agents, arranges the dates on which they will appear, and their salaries. His job is fraught with last-minute changes. If a star is taken ill, or has to go out of town, either for personal reasons or on location for a picture, he has to scout around and come up with some one else, sometimes on only a few days' notice. He also has to know which stars enjoy radio work, which avoid radio appearances, and what prices to offer various personalities for a one-shot radio job.

If a particular program has two male comedians and one male dramatic actor lined up, a female singing star will be wanted to balance the show. After allocating the salaries of the two comedians and dramatic star, the program's budget for guests might have only, say, \$1000 left, so he has to know who are the female singing stars who may command \$1000, and no more, for a radio appearance.

At this weekly conference, ideas are kicked around for a script in which to fit the talents of the guests. The ordinary radio show is built entirely around one personality or one guest star. When it comes to building a new show each week around several guests, each of whom is known for his particular and unique talents, it becomes a task for experienced hands. Of course, they must keep in mind what the public has requested the stars to do.

A format is agreed upon, on the basis of which the two staff writers turn out a "skeleton" script. The script is then turned over to a couple of writers who provide the gags and heighten the comedy. If one of the *Request Performance* guests is a topnotch radio comedian, like

Jack Benny, Fred Allen, Jack Carson, Gary Moore, or Red Skelton, his own writers are usually hired for this job of "gagging up" the script.

The script now comes back to the same group which evolved the idea for it originally, for their approval or suggestions for further revision and polish. Changes are frequently made in a script up to the very afternoon of the day it is broadcast. Occasionally a star has some good suggestions to offer, or Bill Robson, the director, may think up some good bit of business or sound effects during rehearsals.

The first rehearsal of each show takes place the night before it is broadcast, in a conference room at CBS Studios in Hollywood. It starts with a round-the-table reading of the script, then adjourns to a studio where they go through the script once or twice more, this time with music, sound effects, and the commercials. There is a final dress rehearsal the next day, Sunday, an hour before the show goes on the air.

Copies of the mimeographed script go to actors, orchestra leader, sound effects man, announcer, director, Ward Wheelock agency, Masquers Club, sponsor (Campbell's Soups), A. & S. Lyons agency, engineers, and the trio which sings the commercial.

A transcription is made of every broadcast. During the following week, those connected with the program can listen to it and decide what are the weak spots, what things to avoid in the future, and what parts of the program seemed to go over especially well with the studio audience.

Obviously, there is more to it than "meets the ear" when you listen to *Request Performance*.

# Annotated Bibliography on the **MOVIES**

## "WHAT SHALL WE READ about the **MOVIES?"**

A Guide to the Many Books about  
Motion Pictures — Their History,  
Science, Industry, Art, Future.

By WILLIAM LEWIN, Ph.D.

Chairman, Department of  
English, Weequahic High  
School, Newark, New  
Jersey

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tions to "Film & Radio  
Guide."



Hamlet (Maurice Evans) to the Queen (Lili Darvas): "Look here upon this picture."



# THE PLAY'S THE THING

BY FLORA RHETA SCHREIBER

## "Hamlet"

You have probably heard about Maurice Evans's *GI Hamlet*, the production brought from the Pacific and presented by Michael Todd in New York. Most people who have seen it at the Columbus Circle Theatre have doubtlessly told you that it is a swell show. The scholars, looking for Hamlet, the doubting, introverted philosopher, the man called upon to take action although he is temperamentally unsuited to do so, have probably said, "A swell show—but—"

Let us first look into the



Flora Rheta Schreiber

"but." Hamlet is presented as a man of common sense who delays because he must: a man like any common man—uncommon only in that he must face and cope with uncommon circumstances. He is an intelligent man who asks questions, but his questioning does not come from a tortured, fired, highly contemplative imagination. The disadvantage of such a portrayal is that it renders incongruous certain passages that are not cut and it soft-pedals the emotional tone. Many of these passages refuse to be taken casually and



"This play," explains Hamlet, as he sits at Ophelia's feet, "is the image of a murder." Polonius stands at the left.





The scene in the last act of "Hamlet" when the King cries, "Gertrude, do not drink!"

therefore seem obtrusive. Whole scenes seem telescoped to the point of incongruity; the scene in which the queen describes Ophelia's drowning, for instance, takes place too soon after Ophelia leaves the stage. The grave-digger scene is completely omitted. This omission, an omission which David Garrick invariably made in the 18th century, makes for a certain starkness of line. I, for one, though, would prefer to sacrifice this starkness and not have to forfeit the comedy of the grave-diggers and the frenzy of Hamlet's discovery of Ophelia's death.

Now for "the swell show."

The present production does have a vigor of its own, for what it loses in emotion and grandeur it gains in pace and in a readily understood humanity. This nearness is, incidentally, aided by the neutral modern costuming.

Maurice Evans's Hamlet is no romantic figure. He does not try to out-Hecuba John Gielgud or any other recent Hamlet. His performance is admirably integrated with the over-all conception; it is clear-cut, incisive, and intelligent. Frances Reid's Ophelia is first-rate. For once, Ophelia is a real girl and not a mere wisp. Lili Darvas plays the queen with a light-mindedness that is admirable. Her queen has

definite personality and is considerably more than a mere foil as is often the fate of the queen. Her foreign accent, on reflection, is incongruous, but doesn't actually make any difference. Thomas Gomez's king is rightly repulsive. Thomas Chalmers's Polonius is too blatantly foolish. Both Emmett Rogers's Laertes and Walter Coy's Horatio suffer from the play's lost eloquence.

★ ★ ★

#### "Antigone"

Katharine Cornell and Gilbert Miller have imported the Jean Anouilh-Lewis Galantieri version of Sophocles's *Antigone*,



which was produced in Paris during the Nazi occupancy.

This is a version whose mood and manner are part ancient and part modern. Not only are there omissions; there are also additions to this story of the self-willed daughter of Oedipus, who, defying the edict of Creon, the king, that her brother be left unburied, buries him even though she knows to do so means her own death.

Why burying her brother seemed so important to Antigone is difficult for modern audiences to grasp. Time separates us from the belief of that day—that the unburied dead could find no peace in the after-world.

I expected that both this gap in belief and the hybrid mood would keep me from feeling any real emotion. I was pleasantly surprised, however. I left the theatre with a feeling of bafflement at being human—a feeling that always overtakes me when I see a Greek play well done. And I also had a feeling of being carried away, that somehow Broadway had no business looking the same when I came out of the theatre. Quite apart from any conscious analysis, it seems to me that this subjective feeling is a touchstone of the production.

The plays opens with a cigarette-smoking one-man chorus in dinner jacket, telling the story and introducing the characters who sit on the steps, waiting for the play to begin. Throughout, the acting is subdued, and the mannerisms, like the dress, belong to modern people.

Antigone, defying Creon, is the personification of individual freedom in defiance of the tyranny of the state. It so happens that in this case it is Creon, not Antigone, who is on the side of common sense. The brother Antigone buries was never a friend to her; in fact, as Creon points

out clearly, this brother was a scoundrel, plotting his father's death and his country's destruction. Yet Antigone thinks herself duty-bound to bury him. This futile mission is wholly ironic. A woman who is about to marry, to face joy with a man she loves, prefers to defy false authority and die. Her wish goes deeper than a sense of duty. It reflects, too, her feeling that mere happiness, the settled routine happiness that descends on the heroine of today's best-seller, is basically sterile, basically unworthy of the daughter of Oedipus.

Sir Cedric Hardwicke's Creon is easily the acting masterpiece of the season. This is the portrait of a tyrant who understands his own tyranny; the portrait of a man who loves the niece whom he must condemn to die. There is grace, stateliness, sternness, and compassion in Sir Cedric's masterly performance. Katharine Cornell's Antigone is likewise masterly. There is grace, beauty, a tender femininity, and a stern courage in her portrait.

★ ★ ★

### "Dream Girl"

Elmer Rice, who once took his leave of the theatre which he found not robust enough for him, has himself of late settled into a merely pleasant frame of mind. The newest example of his new manner is *Dream Girl*, presented by The Playwrights' Company. The play is about a twenty-four-year-old girl who hasn't found herself and doesn't know where to look. Not knowing, Mr. Rice's heroine settles into a half-comfortable, half-disturbing habit of day-dreaming. Let any stimuli prick her ever so slightly, and she drifts off. A radio interview to which she listens is enough, in imagination,

to put her before Mr. Anthony's tribunal. Let her sister announce that she is expecting a baby, and our heroine is propped up amid hospital pillows, holding twins of her own. When a man-about-town suggests a trip to Mexico, she sees herself just in the midst of native serenaders with whom she exchanges pleasantries. Then, dressed as a Sadie Thompson in tell-tale scarlet, she sees herself standing against a lamp-post, explaining her descent from virtue. When she watches a performance of *The Merchant of Venice*, the Portia is taken suddenly ill, and graciously she consents to come to the aid of the management by stepping into the breach and playing the part. About to elope to Reno with the brother-in-law who has figured in her dreams, our heroine is rudely awakened by a tough newspaper man who makes her fall in love with him. She marries him and lives happily ever after. Perhaps that is where the day-dreaming really begins.

There is nothing unusual about any of this, but it does somehow all add up to a satisfying and human portrayal of very average experience. There is ease, humor, and unpretentiousness in the writing. The transitions from the real to the imagined are adroitly managed, the real scenes nicely punctuating the imagined ones, so that at times one wonders whether reality isn't itself largely dream. This is an ingenious technique, allowing the playwright to use material which is not only absurd but which, if presented as anything other than the hallucinations of the heroine, would be clichéd.

Betty Field, for whom the play was written, lives through it all with the greatest of ease. It is the calculated ease of the

finished craftsman. Two other performances should be particularly noted. Wendell Corey gives a sharply realistic performance as the newspaper man. Evelyn Varden plays the girl's mother with brilliance. All through the play she sneezes. There is comedy in this sneeze, and a kind of satiric comment. Let her daughter think the things of this world important—the sneeze seems to say—but as for her, well, she'll just sneeze at it all. Or she'll recline and read *Always Opal*, the pornographic best-seller which, for all her matter-of-factness, puts her just where her daughter is—day-dreaming.

★ ★ ★

### "Apple of His Eye"

*Apple of His Eye*, a new play by Kenyon Nicholson and Charles Robinson, presented by Jed Harris, is an unpretentious telling of an old story—the story of a middle-aged man who falls in love with a young girl. In the present instance the man is a widower, so that there are really very few complications. This lack of complications makes at once for a lack of incident and a concern for character, for thinness, and for mellowness. The characters unfold quietly and humanly.

Walter Huston is the man; Mary James, the girl. He is prosperous and a pillar of society. She is just young, pretty, and poor. His cook is in the hospital. The girl has come as a substitute cook. He wants to woo her, but doesn't know how. Finally he works up sufficient courage to take her out for a Chinese dinner. A kindly fate brings them together while they officiate at the birth of a calf. Finally—O fateful day!—he takes her to the carnival. There, to prove his non-existent youth, he tries to

match his skill with a professional wrestler's, sprains his back, and becomes the laughing-stock of the community that had once respected him. Angry, he fires the girl and sets about exiling himself to Florida or California—it doesn't matter which. But the girl, who is also leaving town, comes to say good-by. It turns out not to be good-by, but rather till death do us part.

There are fine character-portraits of local types. Doro Merande represents the congregation of neighborhood busybodies. Mary Wickes is the man's outraged daughter-in-law. Clare Woodbury plays the sick cook whose operation didn't keep her away long enough. Jimsey Somers plays the little grandchild with uncommon skill. Her grandfather tries to bribe her out of coming along to the carnival, and her response is eloquent. She refuses his quarter with dignity at the humiliation he has caused her. Mary James brings freshness to the part of the girl; Huston, pathos and humor to that of the man. You'll

remember Huston with affection when you think of him in this role.

★ ★ ★

### "The Day Before Spring"

Anthony Tudor, the choreographer, and Miles White, the costumer, are the real heroes of *The Day Before Spring*, the John C. Wilson musical. Mr. Tudor's dances are imaginative and Mr. White's costumes brilliantly vivid. I found the music strident, the book largely dull, and the acting clichéd. There is just one scene worthy of your notice—that in which the heroine, unable to decide whether to leave her husband and elope with her lover, consults Freud, Voltaire, and Plato. Plato says, just be friends with the lover; Voltaire, being French, says, keep the husband and keep the lover on the side; it is Freud who exultantly exhorts, "Run away, run away, run away!" (With the lover, of course.) In the end, though, she stays with her husband, as though nothing had happened. Nothing very much had!

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# How to Organize a Local Film Council

The Film Council of America urges the formation, in cities and towns throughout the United States, of local groups of persons interested in audio-visual education and 16mm films in general.

Meetings can be held weekly, every two weeks, or monthly; at lunch or dinner; and adjustments can be made to fit any other local demands. The plan calls for meetings which are informal in tone, with emphasis upon promoting friendship among persons who have common interests in audio-visual education.

A good example of how your own community meeting can be initiated can be found in the recently-organized Film Council of Atlanta, which is only one of a number of new groups already under way in various cities. The following simple steps led to its organization:

1. Four interested persons decided to organize the meeting. A local hotel agreed to furnish a private dining room for the initial noon meeting, at a cost of \$1 per plate. Each of the four persons agreed to telephone a list of his or her acquaintances in the audio-visual field, on behalf of the meeting.

2. The initial telephone calls were made about a week prior to the first planned meeting. When it developed that the date which had been tentatively selected involved numerous conflicts with other meetings, it was changed to another date

agreeable to most of the prospective members.

3. On the morning of the meeting, every person on the list was telephoned again as a reminder. While the original list contained only 21 names, 23 persons actually attended the first meeting. Every person expressed a desire to become a permanent member of the group.

4. The first meeting was informal and consisted principally of discussions of the various members' ideas concerning the group. It was agreed that a slate of temporary officers should be elected to serve during the organization period of the group, probably for two or three months; that the election should be held at the second meeting; and that for the present the group should continue to meet weekly at the same place and time. Every member present expressed an intention to be active in the group and to be present at as many weekly meetings as possible.

5. Persons present at the first meeting were urged to list names of others who should be invited to future meetings. Those present volunteered to contact new prospects and invite their participation. Since the original group included school, church, Boy Scout, college, and visual-dealer representatives, a considerable number of new prospects were uncovered.

6. The cost of operating the organization on its present basis will be nil, but nevertheless it was agreed that an extra charge of 15c per plate be added, to go into the organization's treasury

toward possible future needs.

7. It was agreed that the second meeting be an organization meeting and that plans be made for future meetings.

Thus, as a result of work on the part of each of the four original organizers, a group is well along toward formation in one city. From the interest expressed in the first meeting, it was evident that the need for the group existed; all that was required to make the group a reality was the spark of the organizers' effort.

C. R. Reagan, President of the Film Council of America—the sponsoring organization—stands ready to help in organizing groups at this time. There will be regional chairmen and state chairmen, who will assist groups in their areas. If you want to get the ball rolling contact Mr. Reagan at 12th and Lamar Streets, Austin 21, Texas.

★ ★ ★

## Television Stimulates 16mm Production

Television—which is coming around that well-known corner with express-train speed—will require that the present 16mm film production capacity of the country be tripled or quadrupled within the next five years to take care of its demands alone. According to DuMont officials, available 16mm product is being consumed rapidly, with the result that television stations are increasingly in need of good films for telecasts.

To meet this future need, an unusual boom in 16mm production was forecast by Donald A. Stewart, of DuMont's New York office.

## NAVED to Present "16mm Oscar" at Chicago Convention

The National Association of Visual Education Dealers will hold its first postwar convention and trade show at the Continental Hotel, Chicago, August 5 and 6, 1946.

The program will include work on problems of interest to all persons in the visual-education field, and will offer stimulating ideas for broadening the viewpoint of every participant. The agenda will feature practical discussions; sessions on future developments, such as television; and talks by educators and industry executives on audio-visual matters.

High point of the convention will be the NAVED banquet on August 6, at which tentative plans call for the presentation of a "16mm Oscar" to the man who has contributed most to audio-visual education during the year.

The National Visual Education Trade Show will take place in the Tropical Room of the hotel.

★ ★ ★

### ANFA to Convene in New York

The annual convention of the Allied Non-Theatrical Film Association is scheduled for May 9 to 11 at the New Yorker Hotel, in New York City. The program will be announced shortly.

★ ★ ★

### Ohio Announces Sub-Exchange Plan

For many years the Ohio Slide and Film Exchange has provided free service to 3,400 separate schools in the state. Several years ago it began to combine

these separate schools into city-wide or county circuit groups. Now being undertaken is the second step, which will involve combining the city or county circuits into county-city units which will serve as sub-exchanges of the State exchange. Slides and films will be provided by the State for periods of a quarter, half-year or full year, and the sub-exchanges will hire their own film inspectors and bookers. Each sub-exchange will serve an area of only one county, which can be covered without resort to mail or express shipment. Where mail or express shipment would be required, the present service from the State Exchange will be continued.

Ohio's State Exchange, which employs 35 persons, serves all types of schools in Ohio—public, parochial and private, on all levels. The Exchange has 12,000 prints and thousands of slides and film strips. Out of Ohio's 113 cities, 20 possess their own educational film exchanges.

★ ★ ★

### B & H Gets British Instructional Films

The Bell & Howell Company has entered into a long-term agreement for an interchange of research, manufacture, and distribution of equipment and films with the J. Arthur Rank group of British companies. Terms of the agreement state that British Acoustics, a Rank subsidiary, will manufacture B&H 35mm, 16mm, and 8mm equipment according to B&H methods. Interchange of films between the two companies' 16mm film libraries

is planned. This will make the excellent Gaumont British Instructional Films available to American schools and colleges during the academic year 1946-47.

★ ★ ★

### Remake of "Quo Vadis"

Steve Pallos, former aide to Alexander Korda, and recently released from the British Army, has closed a deal with J. Arthur Rank for the remake of *Quo Vadis* in Rome. For the production, Rank will put up a reported \$2,000,000, and the picture will be produced under the banner of Pendennis Films of London.

★ ★ ★

### Forthcoming Selznick Pictures

David O. Selznick has announced the scheduling for production in Technicolor of *Sir Judas*, the story of Benedict Arnold, on the massive scale of *Gone With the Wind* and *Duel in the Sun*. *Sir Judas* will have an all-star cast.

While *Sir Judas* was written some years ago in script form for Selznick, under his personal supervision, by author Oliver H. P. Garrett, production was delayed until the end of World War II because of the difficulties of staging so massive a picture. It is still uncertain whether Selznick will begin *Sir Judas* or his scheduled production of *Little Women* first. This decision will be dependent upon cast availabilities. Present plans call for starting one of these productions between May 15 and June 15 and the other two or three months later.



# What Services Should a Visual Education Dealer Offer?

BY JOHN R. AMACKER

Amacker's Audio-Visual Service, Madison, Wisconsin

In my estimation there are two main functions a dealer can offer to his customers. I prefer to look upon them as "clients" rather than customers. I like to diagnose their requirements, tailor-fit their needs. I want to take care of their physical requirements, and then I want to take care of their application of this physical equipment.

I do not want to be looked upon as a repair station; yet, should the equipment need attention, I want to be able to fix the trouble in the shortest possible time. In making the original installation, I try to point out where they are to encounter difficulties through carelessness, and to avoid calling for help until there is a genuine need. It is no joke to buck the snow and ice in Wisconsin, driving 150 miles, because a school gets no sound from its machine, and then to find that the cause is simply an exciter lamp which has worked loose from its socket. I have found 80 percent of my special service calls are due to minor matters that the client could have adjusted himself if he worked with the machine.

If time is taken during the original installation to point out what makes the sound, what "gives" when it comes to illumination, a great deal of unnecessary calls can be stopped.

Once a customer has had you over for such a mission he is going to be pretty definite the next time.

I feel the greatest good I can do is to work out an exact and concise schedule whereby I get over my territory every six weeks. This means I make my after-the-sales calls regularly. My clients look for me. Maybe the equipment doesn't need any sort of attention, but should it be acting up, that is a good time to catch it before the trouble becomes serious. That to me means *service*. Does it pay? Who do you think sells people their lamps, bulbs, extra reels, etc.? Who do you think finds out about Joe Bloak thinking about buying a projector? Who do you think has the inside track when it comes to additional equipment?

We should learn the "tricks of the trade," be able to tell what to do for darkening shades and home-made projector stands. We should read periodicals, attend meetings, interchange ideas with others in the same line of work, and then pass along that which we have gleaned to our clients.

I'll grant that the client should do this himself, that the state university and other public organizations should make such information available. Yet, if the dealer makes regular calls, and he "knows his stuff," he can perform a very vital *service* by passing along such information.

★ ★ ★

## N. Y. Physical Educators Stress Visual Methods

Floyd Wilber of Wilber Visual Service, New Berlin, N. Y., reports that at a recent convention of the New York State Association for Health and Physical

Education, visual methods were strongly stressed. The organization is working out a well-ordered plan for film utilization. At one session of the conference, several hundred physical-education directors saw the Washington Red Skins' coach, Dudley de Groot, use reel after reel of gridiron footage to explain football technique.

★ ★ ★

## Hazel Calhoun, Georgia's No. 1 Woman Manager of Visual-Aid Service

Hazel Calhoun, manager of Calhoun Company, 101 Marietta St., N.W., Atlanta 3, offers the schools of Georgia and the surrounding territory a multifarious and energetic type of visual-aid service that is the envy of real he-men of other states. Miss Calhoun's company not only distributes Bell & Howell motion-picture equipment and maintains the only factory-authorized B & H service station in Georgia, with a complete stock of B & H accessories, but is also equipped to make repairs on all the other standard makes of film equipment.

Calhoun Company also distributes the stereopticons of the Spencer Lens Company, subsidiary of the American Optical Company; of the Society for Visual Education, and of Bausch & Lomb.

The Calhoun film library includes all the subjects in the catalogs of Films Incorporated, Castle Films, British Information Services, and the Office of Inter-American Affairs.

# Visual Education in the Church

BY PAUL L. FOLKEMER

The church field is potentially greater than all others—there are over 250,000 churches in this country. Visual education dealers, hoping to make real strides in this field, should be prepared to give service not required or expected in other fields.

We made an informal survey among a small, but representative, group of clergymen to find out what services they considered most important to their proposed visual education program. From the survey, we received many and varied suggestions and requests, the most important of which were the three that follow.

First, these clergymen wanted good Biblical films close by. If possible, they wanted the films close enough to arrange bookings by telephone calls. Too much time is spent in correspondence with rental agencies attempting to schedule films. They found it necessary to book films too far in advance. It was frequently not possible to lay plans far enough in advance to assure

them of finding the films they wanted. Film rental concerns must set up religious film libraries in all metropolitan areas or else each individual dealer must provide his own library for churches in his area. We chose the latter course, and can report exceptional interest not only in motion picture films and slides, but also in our equipment.

The second important service noted in the survey was a "screening" plan, whereby ministers could see the films and slides before booking or buying them. Most visual education dealers adhere to such a "screening" policy before adding films to their libraries. No dealer would have time to "screen" films for interested individual clergymen and laymen. Such a program would be impractical.

Therefore, we recently announced that every Monday would be screening day in our projection room. By this method, we can reach a number of individuals at the same time. While we believe that such a program will begin slowly, we are firmly convinced that it will become and remain an important part of our service to the churches.

It was apparent that the most important service noted in the survey was *demonstration*. The ministers participating in the survey were not thinking of competitive demonstrations of equipment, but rather a plan by which the interested dealer would come into the church and adequately demonstrate the proper *use* of equipment in the teaching process. While competitive equipment demonstrations will still be necessary in some

cases, we are convinced by experience that a great many churches will purchase from the dealer who *helps* them, regardless of the "make" he handles.

The church wants and needs demonstrations of proper usage. It should be remembered that most churches have on their Sunday and week-day school staffs intelligent and willing teachers who have not had the advantage of professional training in the use of visual aids as secular school teachers have had. The churches are not asking long-term training periods for their teachers, but they do want practical, down-to-earth, demonstrations of how to use the aids that are available. We are personally attempting to satisfy that desire by preparing lectures on each type of visual aid and presenting them, as requested, to Bible School Associations, youth-planning groups, etc. We deliberately refrain from using any advertising in these programs, as we consider it poor taste. By following this procedure, we create the *true* impression that we not only want to sell equipment; we also want to help the church increase its teaching capacity.

The church, more than any other institution, is unselfishly working for the welfare of each individual, community, and nation. No other institution does so much to keep alive the much-needed spirit of brotherhood.

We believe that the visual-education dealer who, as an individual, has these same goals in his heart will find little difficulty in doing business with the church.

---

Paul Folkemer is a member of Christ English Lutheran Church, Baltimore, Md. He has been teaching the Young People's class for ten years and has been Superintendent of the Young People's Department for seven years. Mr. Folkemer has an A.B. degree from Gettysburg College, Pa., which he received in 1934. After graduating, he did some teaching, then went into boys' work at the Baltimore YMCA. He used audio-visual tools extensively and in 1939 left the "Y" to enter his father's photographic business, heading the audio-visual department of Folkemer Photo Service, Baltimore, Maryland.

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Condensed from "NAVED News," March, 1946.



# 18th Annual Motion Picture Academy Awards

## Outstanding Production

"The Lost Weekend," Paramount.

## Best Performance by an Actor

Ray Milland, "The Lost Weekend" (Par).

## Best Performance by an Actress

Joan Crawford, "Mildred Pierce" (WB).

## Best Performance by a Supporting Actor

James Dunn, "A Tree Grows in Brooklyn" (20th).

## Best Performance by a Supporting Actress

Anne Revere, "National Velvet" (M-G).

## Best Direction

Billy Wilder, "The Lost Weekend." (Par).

## Best Original Picture Story

"The House on 92nd Street" (20th), Charles G. Booth.

## Best Original Screenplay

"Marie-Louise," Praesens Films, Swiss-made, distributed by Mayer-Burstyn. Richard Schweizer.

## Best Written Screenplay

"The Lost Weekend" (Par), Charles Brackett, Billy Wilder.

## Cinematography (Black and White)

"The Picture of Dorian Gray" (M-G), Harry Stradling.

## Cinematography (Color)

"Leave Her to Heaven" (20th). Leon Shamroy.

## Best Original Song

"It Might as Well Be Spring," from "State Fair" (20th). Richard Rogers, music, and Oscar Hammerstein II, lyrics.

## Best Music Score of a Dramatic or Comedy Picture

"Spellbound" (David O. Selz-

nick-UA). Miklos Rozsa.

## Best Scoring of a Musical Picture

"Anchors Aweigh" (M-G). Georgie Stoll.

## Art Direction (Black and White)

"Blood on the Sun" (William Cagney-UA). Wiard Ihnen.

## Art Direction (Color)

"Frenchman's Creek" (Par). Hans Dreier, Ernest Fegte.

## Interior Decoration (Black and White)

"Blood on the Sun" (William Cagney-UA). A. Roland Fields.

## Interior Decoration (Color)

"Frenchman's Creek" (Par). Sam Comer.

## Special Effects (Photographic)

"Wonder Man" (Goldwyn-RKO). John Fulton.

## Special Effects (Sound)

"Wonder Man" (Goldwyn-RKO). Arthur W. Johns.

## Sound Recording

"The Bells of St. Mary's" (Rainbow-RKO). Stephen Dunn.

## Film Editing

"National Velvet" (M-G). Robert J. Kern.

## Short Subjects (One Reel)

"Stairway to Light" (M-G). Produced by Herbert Moulton; executive producer, Jerry Bresler.

## Short Subjects (Two Reel)

"Star in the Night" (WB). Produced by Gordon Hollingshead.

## Short Subjects (Cartoon)

"Quiet Please" (M-G). Produced by Frederick C. Quimby.

## Documentaries (Feature)

"The True Glory." Governments of Great Britain and U. S. A.

## Documentaries (Short)

"Hitler Lives" (WB). Produced by Gordon Hollingshead.

## Special Awards

Walter Wanger, small plaque, for distinguished service as president of Academy for six successive years.

Peggy Ann Garner, outstanding child actress of 1945.

"The House I Live In" (RKO).

## Technicolor Achievements Awards

Loren Ryder, Charles R. Daily and Paramount Sound Department, honorable mention for design, construction and use of first dial-controlled step-by-step sound channel lineup and test circuit.

Michael S. Leshing, Benjamin C. Robinson, Arthur B. Chate-lain and Robert C. Stevens of 20th-Fox and John G. Capstaff of Eastman Kodak Co., honorable mention for 20th-Fox Film Processing Machine.

★ ★ ★

## CORRESPONDENCE

TO THE EDITOR:

I'm disturbed! Your FILM AND RADIO GUIDE has so many good articles and there must be available in some localities many good movies.

In my teaching experience in a mining town with one movie; in a retired farmers' community with one movie; in a college town with one respectable playhouse and one on the "other side of the tracks" catering to a slum area; and now in an industrial city with one movie house which adds a low-rate movie to a good

movie as a double feature, and one poorer movie house where discipline is lax and where seventh and eighth graders flock, I see similar problems.

Hollywood, which I would compare to commercial Broadway, is setting the standard of movies and not raising very fast the cultural level of America!

How can people in small towns combat the public movie house with its low-rate movie? Our delinquent children and our students who are awaiting the day they become 16 to get out of high school are on hand for every change of performance. Our educational films are not what those children crave. The slapstick comedy and the movie with sex appeal are their meat!

When I start a film-appreciation unit, I have to talk about the movies which my people see. There are few movies which all see. What is the answer to the movie problem as it exists, not as we write about it in our educational magazines?

GLADYS HOFFMAN

Director of Dramatics  
Pekin Community High School  
Pekin, Illinois

★ ★ ★

### "So Ends Our Night" in 16mm

Pictorial Films, Inc., of 1270 Sixth Avenue, New York City, has the 16mm sound-film world distributing rights for *So Ends Our Night*, an adaptation of *Flotsam*, by Erich Maria Remarque, author of *All Quiet on the Western Front*.

*So Ends Our Night*, produced by David L. Leow and Albert Lewin and directed by John Cromwell, c-o-s-t-a-r-s Fredric March, Margaret Sullivan, and Frances Dee. Its large supporting cast includes Glenn Ford, Anna Sten, Erich von Stroheim,

Roman Bohnen, Leonid Kinskey and Lionel Royce.

The story—told through the eyes of political refugees, hunted through several European countries to escape oppression—is a poignant and moving tale, mixed with touching humor.

Performed with dynamic force, this drama contains all the elements of a mystery thriller, but its adherence to realities gives it an almost documentary character, a part of contemporary history.

William Cameron Menzies, who won the 1939 Academy Award for his work on *Gone With the Wind*, was production designer for *So Ends Our Night*. The musical score was written by Louis Gruenberg, who had achieved fame with his opera, *Emperor Jones* and 40 other works.

*So Ends Our Night* is entertainment of wide appeal among civic, church, fraternal, political, and educational groups.

★ ★ ★

### John F. Royal Tells What Television Will Do

John F. Royal, veteran showman, now NBC vice-president in charge of television, recently summed up for *Variety* his findings and forecasts regarding the art, industry, and business of video broadcasting. He said, as reported by editor Abel Green:

1. Television will require ten times as much imagination as radio.

2. Television comedy will be the key to the success of the new industry.

3. Television programs will be more condensed than radio programs—a 15-minute radio program will be cut to ten minutes in video.

4. Politicians coming into the

home via television will be debunked—"the phoney will be stripped naked." Voters will weigh appeals more critically; rabble-rousing and mob psychology that go over in Madison Square Garden won't go in the home.

5. Television will make newsreels practically obsolete.

6. Television will create new stars.

★ ★ ★

### Holtz Organizes Screen Adette Equipment Corp.

The Screen Adette Equipment Corporation, recently organized by Merriman H. Holtz to operate in the Western States, has been appointed by the Radio Corporation of America its distributor for RCA 16mm sound projectors and accessories. Holtz states: "It is a proud occasion indeed to become associated with the Radio Corporation of America, a company with more than forty years of research, engineering, and manufacturing background. This vast accumulation of "know how" has been employed to great advantage in design, development, and manufacture of sound projectors."

Arthur A. Hebert, Jr., who recently disposed of his business in Hartford, Connecticut, has become affiliated with The Screen Adette Equipment Corporation on the West Coast as General Manager, it has been announced by Merriman H. Holtz, president. Hebert is a graduate of the Radio Institute of America, New York City, and entered the audio-visual field in 1934 in Hartford as Hebert Studios, Inc. Prior to 1934 he was a partner in the H. F. Dunn Motion Picture Company, and in 1930 was Staff Photographer for the *Hartford Courant*. Since

Continued on page 23



# EDUCATIONAL RECORDINGS

Recommended by the Ohio State University Teaching Aids Laboratory

**ROBIN HOOD.** Useful in music and literature. Suitable for intermediate grades, junior and senior high school, college and adult groups. Four 12-inch records (eight sides, four minutes per side) at 78 r.p.m. Cost of album, \$4.50. Produced by the Columbia Recording Corporation; order through your local record dealer.

(Columbia Masterworks, Set MM-583.) Here is a record album that should be in every school. It is a superb dramatic rendition of the essential legends of Robin Hood, starring Basil Rathbone. The music, the songs, the intensity of the action are all of the very highest quality. The old story of the rugged man of the people who becomes an outlaw in order to bring justice and freedom to his land is presented in a way to make child, adolescent, or adult sit up and hear it through to the end, even though he has heard the story many times before. There is a freshness and originality in the production which promises well for further ventures in dramatic recordings. The story as presented on the four double-faced records in this album provides about thirty-five minutes of high cultural entertainment. The cost of the set is very low in terms of the many purposes for which the record can be used, from the intermediate grades through the senior high school.

★ ★ ★

**TUNEFUL TALES.** Useful in story hour, literature, speech, dramatics. Suitable for primary and elementary grades, and classes in story-telling. Six 12-inch records (twelve sides, four minutes per side, two sides per program) at 78 r.p.m. Cost per unbreakable record, \$2.10. Produced and distributed by Simmel-Meservey,

9538 Brighton Way, Beverly Hills, Calif.

(Series No. 1)

"The Three Little Pigs"  
"The Little Engine That Could"  
"The Shoemaker and the Elves"  
"Johnny Cake"  
"The Laughing Jack o'Lantern"

(Series No. 2)

"The White Easter Rabbit"  
"Little Black Sambo"  
"The Little Gray Pony"  
"Peter Rabbit"

These stories, told by Martha Blair Fox, are designed for kindergarten, first, and second grades. They vary in quality and appeal, but on the whole furnish good material for classroom use. The introductory material on

each program, suggesting activities to be carried on separately by the girls and the boys, tends to restrict the use of these recordings to the classroom, and the instructions are rather formal for such young children. There is a general sameness in the material and in the songs. The background music and the sound effects are excellent, however, especially the flute accompaniment in the "Shoemaker" story and the music in the "White Easter Rabbit." The notes and directions and musical score on the paper envelopes of the recordings are valuable, whether or not one agrees with the suggestions.

## Hebert and Sanzenbacher Join Holtz Organization

Continued from page 22

1934 Hebert has been active in the field of audio-visual aids, representing leading manufacturers and film distributors in Connecticut. As a director of the National Association of Visual Education Dealers and State 16mm chairman for the Connecticut State War Finance Committee Hebert has acquired a broad background in the utilization of films and equipment. Hebert's father was one of the founders of the Amateur Cinema League and its first treasurer.

Willard M. Sanzenbacher, recently discharged from the Navy after three years of service in the Training Aids Section, has also joined The Screen Adette Equipment Corporation as manager of the Portland, Oregon, office. Sanzenbacher has

had wide experience in the field of visual education, having for ten years directed this activity at the Macomber Vocational High School in Toledo, Ohio, in addition to instructing in all phases of Graphic Arts, Advertising, Photography, and Printing. With a Bachelor of Science degree in Printing Engineering from Carnegie Institute of Technology and graduate work in Vocational Guidance and Counseling at the University of Wisconsin, and with three years as a Naval Reserve Officer under Francis Noel in the supervision and the effective utilization of training aids through films, it is expected that educational institutions and commercial firms in the Pacific Northwest will benefit by the experience and background of Sanzenbacher in the field of audio-visual aids.

# STUDIDISC CLASSROOM RECORDINGS

## For Classes in English Literature and United States History

STUDIDISC Classroom Recordings are among the most exciting and rewarding developments in audio-visual education. These include professionally re-enacted scenes from the works of the masters of literature and the lives of great Americans. They greatly stimulate interest in literature and history, and are responsible for improved reading and speaking habits.

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*A Christmas Carol*, Parts III & IV  
*Evangeline*, Parts I & II

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The following Teaching Film Custodian (M-G-M) subjects are ideally suited to classroom study:

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Ronald Colman

"Mutiny on the Bounty"  
Clark Gable Franchot Tane Charles Laughton

"Romeo and Juliet"  
Leslie Howard John Barrymore Norma Shearer

"David Copperfield, the Boy"  
"David Copperfield, the Man"  
Lionel Barrymore Maureen O'Sullivan  
W. C. Fields Freddie Bartholomew

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*Treasure Island*, Parts II & III  
*My Financial Career*  
*The Awful Fate of Melpomenus Jones*  
*The Man Without a Country*,  
Parts I & II  
*The Man Without a Country*,  
Part III  
*Horatius At The Bridge*  
*Paul Revere's Ride*  
*Incident of a French Camp*  
*O Captain! My Captain!*  
*Invictus*

*She Stoops to Conquer*, Parts  
Parts I & II

*She Stoops to Conquer*, Parts  
III & IV

*Silas Marner*, Parts I & II

*Macbeth*, V, 1; I, 7; IV, 3

*Hamlet*, I, 2, 3, 4

*Hamlet*, II, 2; III, 1; IV, 5

*A Midsummer Night's Dream*,  
II, 2; III, 1 & 2

*The Merchant of Venice*, IV, 1

*The Merchant of Venice*, II, 7;  
II, 9

*The Merchant of Venice*, III, 2;  
II, 2

*A Tale of Two Cities*, Parts I  
& II

*A Tale of Two Cities*, Part III

*The House of the Seven Gables*,  
Part I

*The House of the Seven Gables*,  
Parts II & III

*Lancelot and Elaine*, Parts I  
& II

*Lancelot and Elaine*, Parts III  
& IV

*Gareth and Lynette*, Parts I &  
II

*Gareth and Lynette*, Parts III  
& IV

### United States History Series of "Studidiscs"

The history records dramatize the foundations of the United States and the contributions of eight men who contributed most to American Independence. Marquis James, Pulitzer prize biographer, prepared this original series especially for use in high-school classrooms. These Studidiscs present many little-known, but vital, facts and authentic incidents in the lives of the patriots, and their part in laying the foundation of our present-day American democracy:

*Patrick Henry*, Parts I & II

*Patrick Henry*, Part III

*Paul Revere*, Part I

*Paul Revere*, Parts II & III

*Drafting the Constitution*,  
Parts I & II

*Drafting the Constitution*,  
Parts III & IV

These recordings play on any phonograph at 78 r.p.m. They are produced and distributed by the Education Department of Popular Science Monthly, 353 Fourth Avenue, New York 10, N. Y. They cost \$2 a record, or \$19 for an album of ten records.

### Study Aids

Teachers' manuals and student-activity materials provide teachers with the means of developing student understanding and appreciation.



# Introducing Classroom Films in a Small School System

BY L. L. HAGIE

Superintendent of Schools, Osceola, Iowa

Our Victor sound projector was delivered last December. We immediately developed a library shelf of all available films for teacher reference. Teachers select the films that they believe suitable for classroom use. We secure them on a rental basis for a period of time ranging from one to three days, and carry complete insurance coverage. Films, when they arrive, are used only by the teacher or department requesting them. They are shown from one to five times for study purposes, depending somewhat upon the technicality of the films and the previously prepared background of the class. We encourage the teacher in the use of thought-provoking questions prepared in advance for use with the showing of the film. In our system, with four buildings and thirty-three teachers, we are this year allowing the junior high school to use the machine one day a week and the elementary school one day a month. The high school keeps the machine busy from three to five hours a day during the rest of the time. We use one classroom exclusively for visual work. We have discontinued the occasional use of feature pictures for the student body, as we do not feel that we can spare the time from regular work.

We have developed a record card which the teacher fills out on every film, giving among other things an evaluation of the film for class use. These records



L. L. Hogie, Superintendent of Schools, Osceola, Iowa

are permanent. They provide valuable reference material from year to year. It is our experience that at the secondary level the general fields of science, history, agriculture, physical education and health, home economics, and shop have at the present time very rich teaching aids available. There is a limited amount of very valuable material in the commercial field and mathematics.

Our estimated budget for the current year for visual education, we believe, will not exceed \$350. In order to make the most effective use of the visual work at the elementary and junior-high-school levels, we must secure at least one additional machine. We have equipped each building with a dark room and screen, so that it is necessary to move only the projector between

buildings.

We are following the policy of having the individual classroom teachers become trained machine-operators, with the suggestion that they use student help in the management of the program to the degree that they believe it beneficial to the program.

We have made no attempt to run any test studies to indicate the effectiveness of visual education. The reaction of the students, and therefore the public, is such that we expect the use of visual material to increase as our organization grows into the technique of using fully this relatively new tool.

Our Junior High School Principal, Mrs. Minnie L. Hertz, has followed through every film that she has shown with note-book work, including drawings and other records.

We have recently placed an order for a microphone, which will permit use of the equipment as a public-address system and also in connection with speech work.

On the adverse side of the visual program, we find that it takes additional teacher time and preparation to select the film, preview it, and prepare student reference material relative to the film. There is also the office problem of developing the film schedule, eliminating conflicts, and seeing that teachers fill out the required records, in addition to the handling of the





# Some Legal Aspects of the Social Film

BY WILLIAM F. KRUSE

Secretary of ANFA

Reprinted from the 1946 ANFA Yearbook

Strictly speaking, the question of public law concerning the non-theatrical or "social" film is like that of feathers on a frog. There aren't any. Wherever specific mention has been made of 16mm film, as, for instance, in fire prevention and operator licensing ordinances of the City of Chicago, it has been negative—the 16mm is specifically exempted from the code. No mention whatever in the law books has come to light concerning 8mm film.

This recognition of the essentially safe-and-sane character of our industry and its medium does not, however, place it altogether outside the law. Notwithstanding the unique social status of the non-theatrical film, it still remains subject to all legal provisos that affect the uses to which it is put and the relationships under which it is made and marketed. Thus, if the village fathers of Podunk Center levy license-fee tribute on traveling salesmen or itinerant circuses, they may be expected to put the bite also on a roadshowman bringing 16mm sweetness and light into their community. Again, a copyright violation or a breach of agency contract is just as actionable in 16mm as in 35mm.

In a few localities attempts are also made from time to time to subject the non-theatrical film to restrictions identical with those imposed upon the theatrical. This is notably true of oper-

ator-license and censorship provisions. In the main, such attempts to stretch laws passed long before the birth of the new medium are based chiefly on consideration of revenue and governmental grandeur. Sometimes, too, on the theory that "misery loves company," they are abetted by interests smarting under the existing laws, in the hope that injustice spread is sooner remedied.

Where the letter of an old law commands that all movie projectors, regardless of illumination source or film width, be operated by government-licensed professionals, the only remedy lies in public pressure to amend or shelve the law. The Chicago ordinance, already cited, does exempt 16mm and 8mm "operators," and in a Florida town an effort to pass an indiscriminate operator license was laughed to death by public demonstrations of proficiency by six-year old "operators." In Pennsylvania, however, the state license law is strictly construed, and even teachers are expected to take out a license (and pay a fee) in order to run a teaching film in a classroom. Where such laws exist, and are enforced, every 16mm operator must abide by them, exercising his rights as a citizen meanwhile to have them altered to meet the conditions of modern living. In these efforts he can count on the support of very broad elements of our population — teachers, clergymen,

social workers, club members, home movie fans, and many more.

## Censorship—State and Local

The same applies to the combatting of efforts to extend theatrical censorship provisions to non-theatrical users of motion pictures. Political film censorship in general represents a problem in public mores that, fortunately, has already been largely localized. Only seven states still have film censorship laws on the statute books, providing for special policemen to decide what is "moral and proper." Of these only two have made any serious effort to enforce the laws also against 16mm film, and even there the emphasis of the enforcement was against the "public performance" aspect, thus voluntarily relinquishing the field of school, church, and home to the discrimination of the film user. In addition to these seven states (Kansas, Maryland, Massachusetts, New York, Ohio, Pennsylvania, and Virginia) some fifty cities and towns have local censorship ordinances, sometimes administered only on special occasion by committees of public-spirited citizens but more often subjected to constant local police rule. In Chicago, for instance, sporadic forays by the hoary police-censor board have all too often been of reactionary political character. Thus prior to the war anti-Nazi films were consistently blocked on the ground that they would stir up

differences between national groups, yet no Nazi-made films, however propagandistic, were stopped! The German-born vote is strong in Chicago; so is native isolationism. One film, originally objected to by the Chicago censors, was the first to be used in conquered Berlin toward the re-education of the German people. In such a situation every effort to subject 16mm programs to this same censorship calls forth vigorous protest from public-spirited groups.

### Censorship in Canada

In Canada 16mm films are directly subject to censorship (and its inevitable "fees" of from \$1.50 per reel to \$15 per program), in all but two provinces (Quebec and Prince Edward Island). Only films owned by government bodies and educational institutions are exempt from these provisions. It is surprising that in a land which has made such vigorous, constructive use of the non-theatrical motion picture, governmental grip on the ideology (as well as revenues) of the film seems to be under less challenge than in the United States. Under the able direction of men like John Grierson, the social film has been developed to a high point in Canada as a means of expression and discussion. Certainly there is no less devotion to the evolutionary expansion of democratic processes there than here. This authoritarian grip upon vital channels of communication, just because they happen to be on celluloid, seems rather out of character.

### Why Any Censorship?

The "theory" of theatrical censorship is that public welfare must be protected from pollution by selfish private interests; hence, since the theatre is almost in the class of a public utility, open to all regardless of age or

interest, there is alleged to be a need for police and tax-gatherer regulation of audience fare. Abstracting entirely from the right or wrong of theatrical censorship, there are sound reasons why it should not in any case be applied to the social field, composed as it is of great numbers of self-contained and self-regulating units—schools, churches, homes, clubs, etc., where the personal-profit motive is absent, or at least entirely subordinate to that of the use value of each specific film program. These closed units can and do enforce their own mores—which may well differ as between unit and unit, as well as between each unit and the broad theatre public.

Films for teaching should obviously be chosen by the teacher, films for worship by the clergyman, films for the fireside by father and mother. Not every teacher will choose the same film—even for the teaching of the same subject. Not every clergyman will choose the same film version of "The Life of Christ"—for baptismal procedures and other denominational considerations are vital in such choice. The hard-and-fast rules of state censors, or of positive and negative pressure groups such as the Hays Organization or the Legion of Decency may bar theatre audiences from seeing film treatment of childbirth or of venereal disease—yet it is the right of a parent to teach to his own children such facts of life with the aid of film if he sees fit to do so. The right of every responsible group to make or show or distribute film fare of its own choice should be as free as the right to publish in print or to read at will. Police powers here are tolerable only in the prevention of public nuisance.

Before it is ever shown in the

theatres, recreational film (considered apart from the social film used mainly as a means of self-expression and social communication) has already run the gamut of censorship, self-imposed as well as authoritarian. There is certainly no need for a double censorship.

### Responsibility vs. Censorship

The very factors that properly exempt the social (sub-standard width) film from theatrical regulations, at the same time place a special responsibility on its distributors for proper cataloging and evaluation to enable film users to choose their programs in conformity with their own mores. Actually standards for the social film have to be higher and more discriminating than those of the theatre, because of the very differentiation of its audiences that makes possible a much wider range of film fare, without police interference.

This responsibility to our own broad public is sensed by many purveyors to the social film market and is perhaps the most important single public-relations field in which the ANFA can function as a trade association. Questions of legal and other relations of the social film to the community it serves are of vital concern to all of us, and should be treated further in future yearbooks.

\*   \*   \*

Post Pictures Corp., 723-7th Ave., New York 19, N. Y., offers \$50 for information leading to the recovery of a print of the sound motion-picture entitled *One Million B. C.*, which was rented to M. S. Freeman of Arab, Alabama, on December 14, 1945, by The Distributor's Group, Inc., 756 West Peachtree, N. W., Atlanta, Georgia, and which was never returned. All efforts to locate Mr. Freeman have been unsuccessful.



# A REPLY TO CRITICS

BY RAYMOND MOLEY  
Author of "The Hays Office"



Raymond Moley

I am sure that no author of an account of the activities of so vast an enterprise as the M. P. P. D. A. can pack within the covers of a readable book every fact and every name related to it. I am equally sure that I spared no effort to say what was true and fair and pertinent. My interest in the Hays Office was that of a student of public affairs who saw in that institution an example of such internal co-operation as might save a great industry from the dead hand of government.

With respect to the *Film and Radio Guide's* criticism of the chapters in my book on education and cognate subjects, I spread in almost tiresome array dozens of the names and organizations which the records of the Hays Office indicated as its contacts with agencies interested in the motion picture. To have gone beyond that into the activities of those agencies not only would have carried me into a field which the book explicitly forecloses in its printed introduction, but would have made the text of small interest to anyone except the specialist.

For the tribute in your review that what I said was true, I am grateful. I need hardly remind you that your review might have been expanded to include the names of the unchronicled pioneers for whose sake I am charged with neglect.

Neither am I disturbed by a few reviews by motion picture critics charging I have not been sufficiently critical of the Hays Office because pictures have not been artistically better. That is

a matter for motion-picture critics to debate. I am judging an institution in its setting in a civilization which is rapidly bringing private matters under gov-

ernment control. I have told in thorough detail how the motion picture has escaped that fate. I don't know what kind of pictures we would have had if there had been no Hays Office. Neither do the motion-picture critics. I do know that there would have been a crippled and enslaved industry, had there been no Will Hays. And I have proved it.

I spent seven years on this book and I am now turning to other things. I hope that others may give the same sort of time and attention to books on those aspects of the motion picture which I had no time to cover. There are plenty of years ahead, and, I hope, plenty of research students qualified for the job.

## Coronet Instructional Film Catalog

A catalog of fifty 16mm sound motion pictures for group instruction has been announced by Coronet Instructional Films. Most of the films listed are available either in full natural color or black and white. The catalog, itself, is illustrated with full color "stills" from the motion pictures.

The groups of motion pictures announced in the catalog include the Biological Sciences, Civics, Economics, Psychology, Health, Industry, Physical Education, the Physical Sciences, the Social Studies, and Vocational Guidance.

Outstanding among the films in color are five on the American Indians of the Southwest, three

on life in Mexico, nine on colorful birds of the United States, and an unusual picture showing the growth of flowers. The physical-education series includes films on basketball, field events, swimming, tumbling, and volleyball. One of the more advanced films for psychology classes has the imposing title, "Color Categorizing Behavior of Rhesus Monkeys." Most of the films are for use in elementary and secondary schools.

The new catalog is available free to those who use 16mm sound motion pictures for training purposes. Requests for it should be addressed to Coronet Instructional Films, Glenview, Illinois.

# A PREVIEW OF LENTEN AND EASTER FILMS

BY WILLIAM S. HOCKMAN

Director of Religious Education, Lakewood, Ohio, Presbyterian Church

Under the auspices of the Cleveland Church Federation, a preview of Lenten and Easter films was held on Jan. 21st, bringing together from greater Cleveland 175 interested clergy and laymen.

The first film shown, *Journey Into Faith* (1), did not bring the audience to its feet. Many considered it a usable film in the absence of better films. The photography was considered good and the sound track satisfactory. The story "did not jell." The intention of the film was ambiguous, and its effect scattered. In places the acting was weak, and the representation of the character of Christ was considered by some as "very unsatisfactory" and by others as "acceptable." The inclusion of so large an amount of apocryphal material was questioned. The group rated the film at C2 instead of B1.

An English-made film, *The First Easter* (2), was considered more satisfactory on all counts. The acting was stronger, and it was characterized by reverence, restraint, and feeling. The story stayed by the Biblical account, including little other material. The sound was clear, and the diction of the actors easily heard and understood. The incidental music was suited to the moods of the drama. The audience was impressed by the amount of Scripture in the dialog. The producer was not afraid of silence and pauses. The pace of the film varied.



Rev. William S. Hockman

A new release, *Religion in the Family* (3), elicited all kinds of responses from the audience. It was criticized severely for plugging a breakfast cereal and a well-known soft drink. "What's it for?" asked several members of the group. Others remarked, "How could I use it?" Another, "It simply does not *show* religion in the home or how religion in the home carries over into life situations. It talks about religion; shows very little." The sound track is technically good. The commentation is the backbone of the whole film. Without it, the picture sequences would have little meaning. There is no progression in the shot sequences. When it was characterized as "sermonic" and "preachy," even the clergy present concurred. No better than a C3

rating could be given.

The question of sufficient causation came up when the film, *A Woman To Remember* (4), was previewed and discussed. The widow of the story had such offhand and fleeting contact with The Master that her conversion seems less than real. To give this character to so young an actress was a mistake. A strong woman, with a face etched by strong lines which come from proud and willful living, is needed for the character to make it convincing. And, it was asked, "What is the picture driving at? What does the film set out to do?" About half the audience—as is generally the case—felt that the character of Christ was satisfactorily portrayed. Others felt that a more forceful picture could have been developed without His direct portrayal. B1 is about the best this previewing group would rate this film.

*Psalms of Psalms* (5), was considered both "bad" and "good." By "good" was meant better than having no pictorial representation and interpretation of the Twenty-Third Psalm at all. By "bad" was meant that it simply did not show that God is to human beings as is a shepherd to his flock. As a matter of plain fact, the pictorial content is just so much animal husbandry. The commentation in the soundtrack does reveal insights; it contains some beautiful expressions of religious truth. Taken as a whole, the film does not get at the meaning of the



psalm. One cannot use it with children; they will look at the picture sequences and never understand the commentation. One cannot use it with adults; they will appreciate some of the fine thoughts of the "sermonic" soundtrack, but they will wonder what all the sheep are about. The film, pictorially, is about a shepherd and his sheep; not about how God is the shepherd of the

human flock. A C3 rating would be generous.

- (1) A Cathedral film; 34 minutes; sound; black and white; regular rental \$8; during Lent and Easter \$14.00. Rated B1 in Religious Film Association catalog.
- (2) British film; 35 minutes; sound; black and white; regular rental \$9, during Lent \$11.25, during Holy Week \$13.50. Rated A1 in R.F.A. catalog.
- (3) A Square Deal production; one

reel; sound, black and white. Selling price per print \$30; rental not given. New release and not listed and rated in R.F.A. catalog.

- (4) A Cathedral film; 20 minutes; sound; black and white; rental \$6; listed but not rated in R.F.A. catalog.
- (5) Produced by E. Le Roy Knepp. Filmed in Palestine; 10 minutes; black and white; not listed or rated in R.F.A. catalog.

## New York Schools Experiment With Television

BY EDWARD STASHEFF

For over a year now, members of the staff of Station WNYE, the FM radio station of the New York City Board of Education, have been working on television programs in cooperation with the program departments of local television stations. It was in January of last year that three members of the staff attended a broadcast at Station WABD and came away so impressed by the educational possibilities of the new medium that they made plans at once to expand their activities. Those activities had been the planning, writing, producing and broadcasting of special educational radio programs for the classrooms of New York City, and for interested adults as well. In addition, WNYE staff members conduct courses in both the technical and the program sides of radio for selected students.

It was proposed early in 1945 to investigate the possibilities of securing the cooperation of the three New York television stations, with an eye toward providing television experience for

gifted students (drawn from academic and vocational high schools all over the city). It was also felt desirable to begin experimental broadcasts, developed with the help of the WNYE staff, over the facilities of the professional stations, since it was clear that the possibility of a city-owned television transmitter was in the distant future.

Accordingly, the National Broadcasting Company's Station WNBT, the Columbia Broadcasting System's WCBW, and Du Mont's WABD were all approached and asked to consider setting up a joint experiment with WNYE, which would include mutual assistance in program planning, experimentation in classroom reception, studio visits for the pupils and teachers doing the special work, talks by professional personnel to the All-City Classes, and (ultimately) appearance of gifted pupils before the telecameras.

CBS took the lead in responding to these proposals by setting up the studio visits and guest lecturers within a month's

time. February, the opening of the new school term, found our students at the WCBW studio to watch, to listen, and to audition for a new Columbia television program, *There Ought To Be a Law*. This was a forum of thirty high-school students in a setting suggesting a miniature Congress; the "law" debated at each broadcast was (and still is) proposed by one student, seconded by another, and then thrashed out by the entire "Congress." The first broadcast took place in March, and there were fifteen more by the end of 1945. The series is continuing, with a minimum of four broadcasts during each school term. In addition, a WNYE staff writer assisted in the preparation of video scripts for *The World We Live In*, an educational series produced by CBS in collaboration with Encyclopaedia Britannica Films. In this latter series, ten students, as a rule, appeared in each broadcast, and several have been engaged, from time to time, to play adolescent roles in other CBS productions. In all, some



Edward Stasheff, presiding, and some of the students participating in the CBS television program, "There Ought to Be a Law."

26 were able to get professional experience in this manner during 1945.

An interesting sidelight on *The World We Live In* was its value in demonstrating the possibilities of educational television to groups of educators. At the request of Maurice Ames, Science Supervisor for the Board of Education, the students demonstrated a typical program, dealing with photosynthesis, at a November meeting of the Society for the Experimental Study of Education in New York City. They repeated the program on December 1st at Atlantic City, before the annual meeting of the New Jersey Visual Education Association. It is amusing to note that what little fan mail

has been received has come from schools in Montclair and Glen Ridge. It would seem that at least two New Jersey teachers were able to acquire television receivers sooner than their metropolitan colleagues.

The suggestion that a series of educational broadcasts be evaluated by specimen classes was taken up by NBC. A plan to conduct such an experiment with junior-high-school classes in general science was jointly announced in August by John E. Wade, Superintendent of Schools and John Royal, Vice-President in charge of NBC's Television Department. The series is scheduled to begin in April. It will be broadcast weekly during a convenient school hour. A selected

junior-high-school class will receive the broadcast in NBC's Viewing Studio 980. Teachers and students will join in evaluating each broadcast.

Another phase of WNYE's television activities is the training of teachers in the use of video broadcasts. With so new a medium as television, it was felt that the first step was acquainting teachers with what television is, and how it operates. Accordingly, the Du Mont Laboratories set up, at WNYE's request, a meeting at Station WABD for the Speech Association. Teachers were conducted through the control room, the studio, the tele-theatres, and the offices. They observed a broadcast, were themselves televised, saw films



explaining the process, and heard talks by key executives. A more technical tour, for members of the General Science Association, is scheduled for April, when the opening of the new Du Mont studios in the Wanamaker Building will permit a demonstration of multi-studio operations and new types of equipment. With the encouragement of Du Mont executives, WNYE staff members are currently designing four new television programs which they feel could be used not only in New York City, but by any school system of medium size. Du Mont officials feel that this will be a contribution to the develop-

ment of educational telecasting throughout the country.

The opening of the February term also marked the organization of the All-City Television Workshop. Students were chosen for their telegenic qualities and for skill in impromptu speaking. The elements of writing for television, already introduced in the All-City Script-Writing Class, are included this term, although the students continue to devote most of their time to radio writing and to providing twelve dramas, ten newscasts, and twelve quiz programs for WNYE's schedule of classroom broadcasts.

WNYE's staff is headed by

James F. Macandrew, Broadcasting Co-ordinator for the Board of Education. The development of television activities has been supervised by the present writer, who is a member of the WNYE Program Department. Since all but one of the members are on assignment from the High School Division, the staff is under the direct supervision of Associate Superintendent Frederic Ernst. The current experiment in television utilization is the responsibility of Associate Superintendent Elias Lieberman, of the Junior High School Division, who is assisted in this venture by Maurice Ames.

## Essential Principle for Operating a Commercial 16mm Film Library

BY BERTRAM WILLOUGHBY

(Reprinted from 1946 ANFA Yearbook)

You will note that the wording of my title is "essential principle" and not essential principles. In other words, the noun is singular. This principle is the same as that which pertains to any successful business; namely, *adaptability*. To make a success of a library operation, the operator must adapt to his business all the various elements of business success which apply to any business.

Thus, he must be careful of his location. A good location for a library might not be a good location for a grocery store, a drug store, or even a real-estate agency. The average library does very little business from the street. Thus, a location on an important retail street is not

necessary. As most of his customers come to his place of business especially to see him, a ground-floor store is not necessary. It is necessary, however, that he have a neat and adequate location, not too far from a post office, and within the delivery zones of express and telegraph companies. As many of his customers drive in to see him, it is also desirable that there should be good parking facilities in his immediate neighborhood.

After settling on the location, the next step is to furnish and equip the office. If possible, a neat reception-room should greet the visitor when he enters the place of business. Next to the reception-room should be the

bookers' tables. These tables should have slanted tops, so that route books can be easily opened and handled. The room for film storage, film inspection, and shipping should be as far away from the reception-room as possible, so that the customer will be discouraged from going into this department and uselessly taking up the time of the workers.

Too much importance cannot be placed upon proper records. I know of no better system than the old route-book system, including the "mother sheets" and the booking sheets. This was the system used in theatrical exchanges 25 years ago, and I understand that they nearly all use this system still. Some have been

tempted to try the card system, but they have generally been glad to come back to the good, old-fashioned route book.

Now we're ready for business. The question is, where are we going to get our customers? The campaign to secure customers divides itself into two main parts; namely, the mail campaign and the personal-solicitation campaign. A good classified mailing-list is essential. The classifications should include school prospects, church prospects, roadshow prospects, club prospects, industrial prospects and home prospects. The local situation will determine to some extent the classification in the mailing list, although the first three referred to above are essential to any well-established film library. At least once every year literature should be sent to every one on the mailing list. This could be in the form of a new catalog or a new list of films of general interest. During the balance of the year, segments of the mailing list should be circularized on pictures particularly suitable for that segment. For example, if you secure a new religious picture, circularize the churches on your list. Note, however, that such a picture might be suitable for only part of your church group. It is good business to divide your church list into Catholic and Protestant churches and to see that each of these is circularized only on the pictures that are suitable for that group. In circularizing schools, bear in mind that they use not only textfilms in classrooms but also good, clean entertainment features in assembly halls and auditoriums.

In the early days of the film libraries, when potential customers were few and far between, about the only practical method

for securing new customers was through the mail-order system. The situation has somewhat changed today. Now there are many customers and prospects in almost any given community. Thus the traveling salesman has a place, and an important place, in our industry. Under normal conditions, the mission of a traveling salesman is two-fold: first, to sell equipment whenever possible, because most libraries also handle equipment; second, to book films to projector owners. Where does the traveling salesman get his prospects? Some of them come through the mail, in the nature of inquiries. Such inquiries may be the basis of his visiting certain communities; but while in those communities he must recognize that all schools, churches, clubs, factories, training centers, etc., are his prospects. In fact, wherever people gather together he may find a prospect. A good salesman will tabulate his prospects in the community in which he finds himself. He will then go into a telephone booth and call up these prospects. He will follow up, by a personal call, every one who has given him any encouragement over the telephone. When he visits a projector owner, he will inquire about the condition of the machine, and no detail will be too small to demand his attention. Often a large film order can be traced to supplying a projector owner with a small item like a fuse, an exciter lamp, or a belt or helping him to realign his machine. Service is the keynote of success in our business.

The attitude of a library operator toward his competitors is very important. It is here, frequently, that success or failure is determined. Wise competitors recognize that the success of one

is related to the success of another. I strongly recommend that, whenever possible, competitors cooperate with each other, even to the extent of sub-leasing prints from one another. This fosters a friendly atmosphere, which is reflected in the attitude of the customer. Many a customer has stuck to a library representative or operator because "he always spoke well of his competitors." The quickest way to fail as a library operator is to commence to cut prices. The salesman who can secure business *only* on the ground that he can sell the same pictures at a lower price than his competitor is destined to fail. He may succeed temporarily, but he will soon find that price-cutting is a whirlpool game that two can play. His profits will become less and less, until finally they vanish.

The main requisite to success is service. If you send your customers prints in bad physical condition, you will not keep those customers long. If you send customers substitutions instead of what they want, you will lose those customers. On the other hand, if you go out of your way to get the right picture to your customer on time, even though this necessitates personally delivering the picture to him at a loss, you keep that customer. Service pays.

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### CIO Labor Union Films

The CIO Department of Research and Education, 718 Jackson Place, N.W., Washington 6, offers a list of films on labor problems and "Union Hall Films," a 32-page annotated guide that may be secured for 10 cents.



# NBC, USA, and UNO Cooperate for World Amity Project

Extensive plans for a long-term project of international broadcasting and educational activities designed to promote United Nations unity and understanding were announced recently by Dr. James Rowland Angell, public service counselor for the National Broadcasting Company.

The project, phases of which are being launched with the cooperation of the U. S. Department of State and the representatives of the information services of various members of the United Nations, will include:

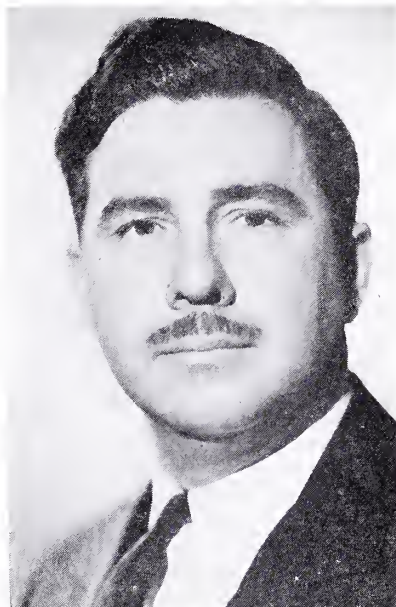
1—A United Nations Week, observed nationally by the network and locally by NBC's independent, affiliated stations.

2—A conference in New York, arranged by NBC, for broadcasting educators and program executives of member nations of the United Nations, and development of an exchange of cultural programs among broadcasters in these nations.

3—Use of the entire NBC University of the Air in an integrated, inter-nation educational campaign.

Dr. Angell said, "NBC recognizes that the primary concern of every American of our era must be the development of world unity and the preservation of peace. The United Nations organization has been called the 'last chance of civilization'."

William Benton, assistant U. S. secretary of state, said, "As a positive contribution to the building of an enduring peace, the development of genuine mutual understanding among peo-



Sterling Fisher, Director of the  
NBC University of the Air.

ples is perhaps the surest way of removing the threat of the atom bomb, and that is an end and aim of statesmen throughout the world. It is gratifying, therefore, to find the National Broadcasting Company initiating a broad project built around the United Nations and devoting programs to questions of foreign relations."

The week of the first meeting in the United States of the General Assembly of the United Nations, scheduled for early September, has been selected by NBC as its United Nations Week. Announcement of its adoption by the National Education Association for observance in the schools of America was made by Dr. Willard E. Givens, executive secretary of the NEA. The NEA, which has 350,000 teacher-members, will coor-

dinate its activities—special assemblies and programs—with those of NBC and its independent, affiliated stations, to stress the need of unity and understanding based on the theme of the United Nations.

The world conference on broadcasting and education will be held in New York during United Nations Week. Program exchange plans made then will provide for the allocation of programs to be written about the people and life of each of the United Nations. When the conferees return to their countries, it is expected that they will obtain the best writers available to prepare scripts dealing with their own countries. As soon as possible, these scripts will be assembled and translated into the languages of the nations and will be offered by NBC to each country for radio presentation at the convenience of the broadcasters.


Beginning with its United Nations Week, NBC will set aside a half-hour weekly for special programs of drama, music, and news about the United Nations. This period will later be used for the exchange programs planned at the conference.

The official start of programming in the University of the Air series, for cooperation with the project, is scheduled for June. *Our Foreign Policy* will be devoted to broadcasts of official clarification of the operations of all the United Nations units, including the General Assembly and Security Council, and the Food and Agricultural, Mone-

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tary and Aviation organizations, and the World Court.

This series will be augmented by the programs, *Music of the United Nations*, *Home Around the World*, and *Tales of the Foreign Service*, which will replace the current NBC University of the Air programs beginning with the summer months.

The foreign-service program will draw its material from the files of the Foreign Service Office of the U. S. Department of State, most of which will be entirely new to the American public.

Whenever feasible, NBC stations will arrange civic activities and broadcast programs in their local areas on the theme of the United Nations as well as commemorative activities for United Nations Week. Plans thus far include public meetings, displays, special music, and programs clarifying UNO activities. It is also expected that civic clubs, churches, and educational organizations will support the general plan.

"NBC's United Nations project," said Dr. Angell, "effects a new concept in the use of broadcasting as a world-wide medium of understanding and cooperation. Through interna-

tional exchange of radio programs for the education of the world's peoples, one of the greatest communications media of the world will help to promote the plans for peace."

Dr. Angell announced that the entire project will be under the supervision of Sterling Fisher, director of the NBC University of the Air and assistant public service counselor.

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## "MASSACHUSETTS PLAN" POPULAR

### NBC University of the Air Series Wins Official Collegiate Credit

Attempts have been made in the past in various sections of the country to adapt the facilities of radio to the teaching process. However, it remained for the Massachusetts Department of Education, Division of University Extension, to formulate in "The Massachusetts Plan" a concrete method of providing educational programs carrying full collegiate credit.

The Division of University Extension selected *Our Foreign Policy*, heard each Saturday night between 7:00 and 7:30 EST over the NBC Network, as the basis for the first course offered under "The Massachusetts Plan." This series of broadcasts features men and women who are formulating America's foreign policy. It is the only program on the air which has the complete cooperation of the Department of State in Washington. This broadcast is supplemented each week with a quarter-hour program on Saturdays at 9:15 A. M. over WBZ-Boston, WBZA-Springfield. The local program is in charge of Dr. Leland M. Goodrich, Professor of Political Science at Brown Uni-

versity and Director of the World Peace Foundation. Dr. Goodrich is the course leader throughout the series of twenty-six weeks. He has guests from universities in New England. Among them are Dr. Payson Wild, Associate Professor of Government at Harvard; Dr. Anton De Haas, Professor of International Relations at Harvard; and Norman Padelford, Professor of International Relations at Massachusetts Institute of Technology. "The Massachusetts Plan" already is receiving an enthusiastic response throughout the region.

*Our Foreign Policy* has been selected also as the basis for a special course by the University of Maine's Extension Division.

The new course, designed to assist teachers in understanding current world problems, especially in terms of international relationships, will be presented by the university's history department. Students will listen to and report on the weekly broadcasts. Texts of the NBC discussions, as well as approved bibliographies of pertinent articles in books and magazines, will be given to each student.

Full university credit will be given for this course, which will begin with the NBC broadcast of October 13, 1946. It will be heard over the Maine stations of WRDO-Augusta, WLBZ-Bangor, and WCSH-Portland, all NBC affiliates.

What remains is to make the project national during the academic year 1946-47. Inevitably radio will bring the college to the student. Eventually, through FM and television, educational courses will be truly democratized. *Our Foreign Policy* is blazing a trail which is destined to mark a new era in popularizing the study of international relations.



# WHO'S WHO IN RADIO

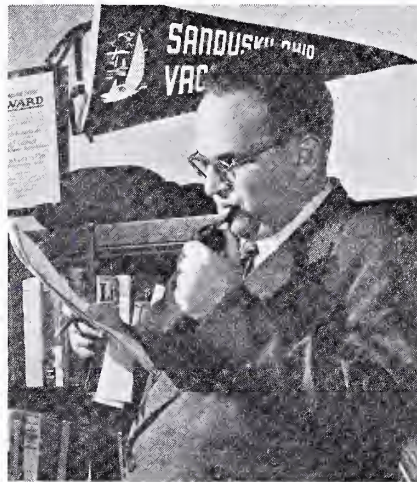
## EDUCATION

### No. 12: Paul F. Lazarsfeld

Paul F. Lazarsfeld, Director of the Bureau of Applied Social Research, Columbia University, and Associate Professor in the Department of Sociology at Columbia, was born in Vienna, Austria, February 13, 1901. He received his doctorate at the University of Vienna in 1925 and subsequently directed the Division of Applied Psychology there, doing consumer research for a number of business concerns in Germany, Austria, and Switzerland.

In 1933 he was awarded a Rockefeller fellowship for two years of travel and study of research methods in the United States. At the end of this time, he decided to stay in this country. In 1937 he was appointed Director of the Office of Radio Research. This office, which was financed by a grant of the Rockefeller Foundation, was at that time conducted under the auspices of Princeton University. It grew out of one of the projects sponsored by the Federal Radio Education Committee. Its purpose was to investigate the role of radio in the lives of various groups of people.

In 1940 the grant and the office were transferred to Columbia University, where Dr. Lazarsfeld holds the position of Associate Professor of Sociology. Since that time, the scope of his work has been enlarged to cover all media of communication. Dr.



Paul F. Lazarsfeld

Lazarsfeld is a member of the Magazine Audience Research Group, through whom a considerable number of current readership studies are handled.

The Office of Radio Research is now a division of the Bureau of Applied Social Research, which is devoted not only to investigations in the field of communications, but also to the development of new research techniques and the training of qualified graduate students in the field of social research. Dr. Lazarsfeld is now the director of this Bureau, which also does work in market research and housing. CBS, NBC, *Life* Magazine, MacFadden Publications, and many advertising agencies and industrial concerns are among the sponsors of studies done by the Bureau.

For the duration of the war, Dr. Lazarsfeld was a consultant to the Office of War Information, the War Production

Board, and the War Department.

In addition to numerous pamphlets, monographs, and contributions to academic journals, Dr. Lazarsfeld is the author of four books:

*Radio and the Printed Page*, Duell, Sloan and Pearce, New York, 1940.

*Radio Research, 1941*, Duell, Sloan and Pearce, New York, 1941.

*Radio Research, 1942-43*, Duell, Sloan and Pearce, New York, 1944.

*The People's Choice*, Duell, Sloan and Pearce, New York, 1945.

Among his professional affiliations are the American Psychological Association, the American Sociological Association, the American Statistical Association, and the American Marketing Association.

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### Newsreel Comedians

*Movietone News* recently nominated Mrs. Harry S. Truman, wife of the President, and New York Mayor Fiorello LaGuardia as the best newsreel comedians of 1945. In its review of the "greatest news year in history," *Movietone* listed, as the best laughs of 1945, Mrs. Truman at the christening of a bomber plane, wielding a bottle that would not break, and Mayor LaGuardia at the microphone during the New York newspaper strike, reading Dick Tracy to the kiddies over the radio.

# 50 Inexpensive and Non-Royalty Radio Plays

Suggested by the Department of Speech, University of Michigan

PLAY	AUTHOR	TYPE	ROYALTY	CAST	PUBLISHER
Ali Baba and the Forty Thieves	— — —	D	NR	8m 4w	USE
Alice in Wonderland	L. Carroll	Fan.	\$3.	7m 4w	RWL
Alladin and the Magic Lamp	— — —	Fan. D	NR	7m 3w	USE
Asylum	R. Morris	D	NR	12m 4w	Mor
Bill of Rights, The	H. G. and D. Calhoun	ED	NR	21m	USE
Bon-Bon	Edgar Allan Poe	D	NR	5m	Mor
Brief Glory	G. Schmitt	D	NR	7m 2w	Sch
Confession	H. Colin Rice	D	\$3.	6m 2w	RWL
Debt of Honor	J. L. Latham	D	\$3.	7m 3w	DPC
Discipline by Dad	J. L. Latham	C	\$2.	2m 4w	DPC
Doll's House, A	Ibsen	D	NR	4m 2w	Clas
Dusky Singing	G. Schmitt	D	NR	3m 2w	Sch
Dust on the Moon	H. D. Spatz	Fan. D	\$3.	5m 1w	RWL
East Lynne	— — —	Mel.	\$3.	4m 3w	RWL
Everyman	— — —	F	NR	12m 8w	Mor
Fickle Widow, A	Esther A. Kern	D	NR	5m 1w	Ab
First Spark, The	G. Schmitt	D	NR	7m 3w	Sch
Five-Nine-One	Marc Williams	D	\$3.	4m 2w	RWL
For Mister Jim	J. L. Latham	D	\$2.50	3m 5w	DPC
Freedom of Speech	H. G. and D. Calhoun	ED	NR	20m	USE
Gift, The	G. W. Pinney	D	\$3.	3m 2w	RWL
Gray-Eyed Man of Destiny, The	Phil Milhous	D	NR	8m 2w	Ab
Green Horse, The	H. J. Johns	FC	\$3.	4m 2w	RWL
House on Halstead Street, The	G. Schmitt	D	NR	2m 5w	Sch
Lady Windermere's Fan	Wilde	CD	NR	7m 5w	Clas
Mac and the Black Cat	J. L. Latham	CD	\$2.25	3m 6w	DPC
Macbeth	Shakespeare	D	NR	24m 2w	Clas
Man Who Discovered the Sun	G. Schmitt	ED	NR	5m 1w	Sch
Mark Twain Digs for Gold	G. Schmitt	C	NR	6m	Sch
Miracle Maker	R. Morris	D	NR	9m 5w	Mor
Mr. Elliot's Crazy Notion	G. Schmitt	CD	NR	6m 1w	Sch
New Clothes for the Emperor	H. C. Anderson	CD	NR	10m	Mor
Not for Ladies	B. Lewis	D	NR	5m 3w	Sch
Othello	Shakespeare	D	NR	10m 3w	Clas
Peasant Queen, The	H. C. Anderson	D	NR	7m 2w	Mor
Pen is Mightier, The	B. Lewis	ED	NR	8m 1w	Sch
Raven's First Flight	G. Schmitt	D	NR	5m 2w	Sch
Rip Van Winkle	Washington Irving	CD	NR	5m 2w	Mor
Romantic Frankenstein, A	R. Klein	C	\$3.	4m 2w	RWL
Sign Here, Please	R. Morris	D	NR	3m 1w	Mor
Sinbad the Sailor	— — —	Fan. D	NR	15m 1w	USE
Special Case	M. P. Kinsella	C	NR	4m 1w	Ab
Swineherd, The	H. C. Anderson	D	NR	4m 4w	Mor
Trial by Jury	H. G. and D. Calhoun	ED	NR	26m 3w	USE
Vagabond Lover	G. W. Pinny	D	\$3.	6m 2w	RWL
Vicar Saves the Day, The	G. Schmitt	C	NR	6m 1w	Sch
Way of Shawn, The	J. L. Latham	C	\$2.50	3m 5w	DPC
Wilderness Trail, The	J. Danley	D	\$3.	7m 2w	RWL
William Tell	Friedrich Schiller	D	NR	10m	Mor
With Eyes Turned West	J. L. Latham	D	\$2.75	9m	DPC



### Abbreviations Used for Types of Plays

C .....Comedy  
C-D .....Comedy-Drama  
D .....Drama  
Fan. ....Fantasy  
F .....Farce  
Mel. ....Melodrama  
ED .....Educational Drama  
(Clas) Burgess Publishing Company, Minneapolis.

E. W. Ziebarth and R. B. Erikson. *Classic Plays For Radio*. 1939, \$2.25.

(DPC) The Dramatic Publishing Company, Chicago.

J. L. Latham. *Nine Radio Plays*. \$1.50.

(AB) McGraw-Hill Book Co., New York.

W. M. Abbot. *Handbook of Broadcasting*, 1941, \$3.50.

(RWL) Radio Writers' Laboratory, 10 South Queen Street, Lancaster, Pennsylvania.

(Sch) Scholastic Publications, Pittsburgh, Pennsylvania.

(USE) United States Office of Education, Washington, D. C.

H. G. and D. Calhoun, *Let Freedom Ring*, Bulletin 1937, No. 32, 60c.

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### Protestant Film Commission

Lieutenant Paul R. Heard has been elected executive secretary of the recently incorporated Protestant Film Commission. At their first meeting held at 156 Fifth Avenue, New York, the directors set \$1,000,000 as an initial goal for a revolving fund to provide religious motion pictures, to advise with the industry and to raise standards of presentation. Lieutenant Heard, currently completing productions for the Navy in Hollywood, will be released from the Navy shortly. He was formerly with the visual education departments of the University of Minnesota and the Methodist Board

of Missions. Rome A. Betts, secretary of the American Bible Society, is president of the Film Commission.

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### Free Speech in Films

Darryl F. Zanuck, forward-looking film producer, writing in *Treasury for the Free World* (Arco Publishing Company, New York), declares that chaos may result from failure to evaluate properly the amazing recent growth of the screen's influence in shaping men's thoughts and actions.

He shows in his essay, "Free Speech in the Films," that the film industry was crucial in war, yet "in all the current public discussions about the dictator nations and their control and re-education, little or nothing has been said about motion pictures. This grave and dangerous oversight by the planners of a better post-war world obviously points to a lack of understanding of the immense and still unplumbed possibilities of the screen in molding and guiding public opinion. It may leave to the vagaries of change a weapon which can be used for incalculable good or harm in shaping the future."

Mr. Zanuck advances a plan for the control of fascist films, although he sees it "vital that this great medium of enlightenment, education and entertainment be kept free. It should receive the same privileges and protection accorded the press and be permitted to function with the same freedom here and abroad. Unless the screen is free, within the limits of good taste, it may easily become an object of partisan strife and political reprisal. Then it would be robbed of its chance and real value in the job of reconstructing a chaotic world."

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WILLIAM LEWIN, Editor

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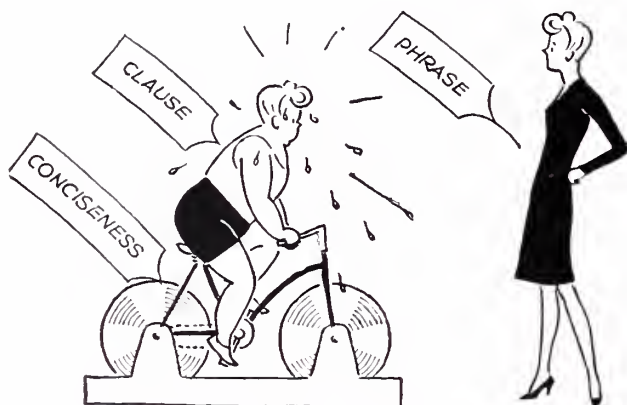


GEORGE WASHINGTON

Famous



Notorious

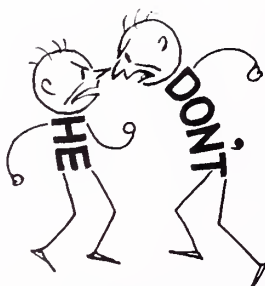


Before

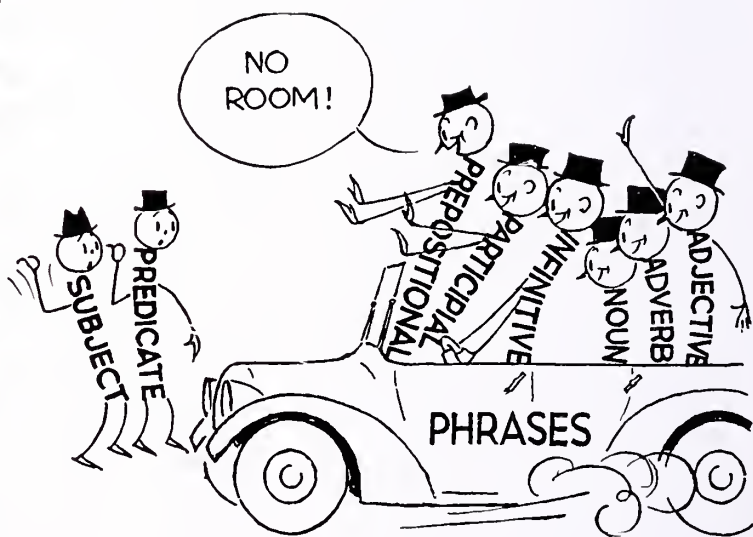
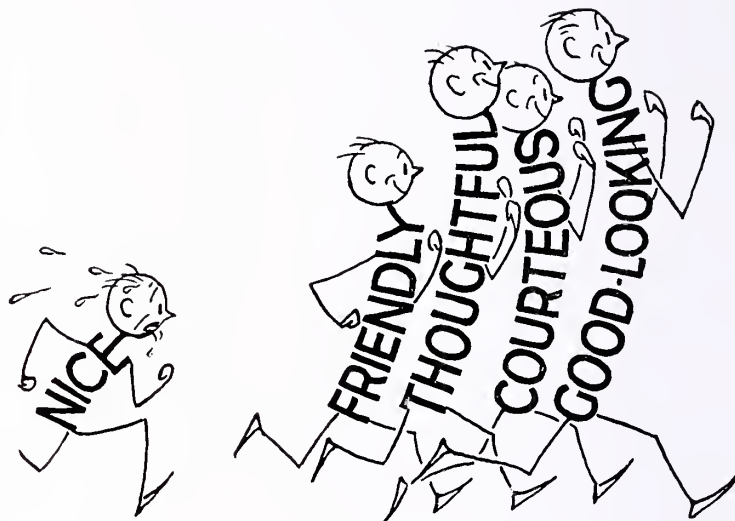
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Reviews Current Photoplay Offerings

Assisted by Other Teachers

**IT HAPPENED AT THE INN.** Comedy drama of French peasant life. In French, with English titles. Jacques Becker, Director. MGM International. Highly recommended.

French vivacity and energy, as well as French peasant thrift, appear in full force in *It Happened at the Inn*, a French-speaking film with English titles. In some respects the story is a kind of French Silas Marner story, for it tells about an extremely old man who has a mass of gold hidden away in a place known only to himself. Arrived at his one hundred and sixth year, and seemingly on his death bed, the old man refuses to tell his heirs just where the treasure is. The efforts of the entire Goupi clan to learn that secret bring about the events that give the film story its rapid action.

What with aged grandfather, middle-aged sons and their wives, cousins and the like, the Goupi family is a clan in itself, a clan containing many widely differing personalities. Strikingly individual, each person stands out in sharp relief. Tonkin has served in Indo-China and prefers to live in a hut filled with Asiatic souvenirs, sleep in a hammock, and live a lonely life. "Red Hands" is a half-wit who takes beatings with much the air of a friendly dog. "Pinch-penny" is a calm-minded, shrewd man, the best brains of the family. "The Emperor," the grandfather, is a tough-minded old centennarian as determined in

age as he was in his youth.

Through excitement and tragedy the story rises to a strong climax in which Tonkin emulates the climbing powers of an ape.

Like *Silas Marner*, a book that *It Happened at the Inn* much resembles, this film story carries a meaning for those who care to find it: "Self-dependence is better than any treasure, however great."

F. H. L.

★ ★ ★

**FROM THIS DAY FORWARD.** RKO. Social comedy of post-war reconversion. John Berry, Director.

Somewhat resembling certain aspects of *A Tree Grows in Brooklyn*, *From This Day Forward* tells a sordid story of poverty-stricken life in a great city and of the efforts of a returned service man to find a place for himself in life.

Happy to return to normal existence after the hardships of war, a strong, handsome soldier back in his city surroundings feels certain that he can master all conditions. He plans at once to marry his former sweetheart, get a job, and become steady and independent. Red-tape filling out of endless forms, competition with thousands of others who apply for work, the closing of factories when work has been obtained—all beat upon him and dull his spirit. Losing position after position, drawn into temporary drunkenness, and finally entrapped and arrested because of entanglement with an offen-

der, the returned soldier all but gives up entirely.

In spite of the poverty of her people and the wretchedly offensive conditions under which they live, the sweetheart (Joan Fontaine) lavishes her love upon the unfortunate man, struggles for him, fights for him, and at last restores him to confidence in himself.

Such devoted love redeems much of the emphasis upon drink and coarse tenement life. Joan Fontaine's beauty and charm add marked values.

F. H. L.

★ ★ ★

**A YANK IN LONDON.** Social comedy. 20th Century-Fox. Herbert Wilcox, Producer and Director. An Associated British Picture Corporation Production. Strongly recommended.

In spite of an uninviting title that appears to announce a hilarious farce or a musical production, *A Yank in London* tells a delightful story that sets forwards the democracy of British life.

Two American GIs find themselves billeted in London in an aristocratic mansion, the residence of an elderly Lord. Little by little they discover that the mansion, its owners, and its servants, all have sympathetic spirit. They see the members of the household bravely bearing up against the hard necessities of war. They find the Lord of the mansion open-hearted and friendly.

In Lady Patricia, the grand-

## Scenes in "Devotion."



ABOVE—Arthur Kennedy as Bronwell Bronte. BELOW—Thockeroy (Sydney Greenstreet) introduces Charlotte Bronte (Olivia de Havilland) at a London banquet in her honor.

daughter, they see a young English woman who leaves her rich surroundings and former easy life to drive an army motorcar. In her sweetheart from childhood times they find a courteous, affable British aviator. In fact, in all around they they see the friendly and patriotic spirit that characterizes the people of the United States.

Some events take place at the Lord's country seat, some in London, and some in the air. All alike lead toward a climax that avoids the usually perfunctory happy ending of motion pictures.

Herbert Wilcox, as director, and Anna Neagle, Rex Harrison, Dean Jagger, and Robert Morley, as players, bring into the story a rich amount of sentiment and personal interest. Anna Neagle, in particular, shows herself a most attractive personality.

The combination of story interest, character interest, and emphasis of similarities between the British and the Americans makes a most pleasing film.

F. H. L.

★ ★ ★

**DEVOTION.** Biography of the Bronte Sisters. Warner Brothers. Curtis Bernhardt, Director. Strongly recommended for all.

The story of the amazing literary successes of Charlotte, Emily and Anne Bronte forms the basis of *Devotion*, a period picture of the first half of the nineteenth century in England.

All lovers of literature, and especially all admirers of *Jane Eyre*, *Wuthering Heights* and *Agnes Grey*, will have keen interest in this motion picture that follows closely the facts about the remarkable Bronte family.

In the picture story we see the secluded family on the bleak moors, the father who keeps to himself and his study, and the





ABOVE—Writing a Bronte novel. BELOW—Charlotte, Emily, and Anne Bronte portrayed by Olivia de Havilland, Ida Lupino, and Nancy Coleman.



aunt who looks after the home interests of three strange young women and their drunken brother. We catch the spirit of the moors and see the foreshadowings of Emily Brontë's *Wuthering Heights*. We observe episodes in England and in Brussels that help to explain *Jane Eyre*. We see the beginnings of the love affair between Arthur Nicholls and Charlotte Brontë, a love that led at last to their marriage.

The picture has the title *Devotion* because it shows how all the Brontë family devoted themselves to admiration of the drunken brother's real genius, and to efforts to care for him.

Olivia de Havilland, Ida Lupino, and Nancy Coleman play the parts of the three gifted sisters. Arthur Kennedy enacts Branwell Brontë. Sidney Greenstreet presents a vivid representation of Thackeray and that great writer's egotistical certainty of himself. The figure of Charles Dickens flashes by, as he and Thackeray pass with coolness, the one aristocratic, the other interested in the poor.

Literary-minded persons who bring a great deal with them will like this story of one of the most amazing of literary families; the general public, knowing little about the Brontës, will find in the story a great deal of human interest.

★ ★ ★

**UNITED STATES.** British Army Film Unit. Script by Eric Ambler. Commentary by David Niven. Strongly recommended. Available in 16mm from British Information Services, 30 Rockefeller Plaza, New York 20. 5 reels, 45 minutes. Service fee \$1.50.

Companion to the United States Army film, *Know Your Ally, Britain*, the British film that explains the United States to British men and women has in it so much that is both good and

amusing that it interests Americans as well. For school presentation, the film has peculiar excellence, first, because it is highly instructive and second, because its pictures and animated maps appeal to young observers.

In forty-five minutes of running time, the film tells the story of the discovery, exploration, and development of the American continent, and of the ways and peculiarities of the American people. The animated maps emphasize remarkably well the influence of the great river and mountain systems of the United States.

The film shows that the American people work hard, play hard, and keep alert; that they have faith in all peoples, and that they are quick to rise to the defense of liberty. Even the fun that the film slyly pokes at American love of crowds and excitement, of blatant orators and noisy processions, has in it praise for energy and good will.

Any school will profit by exhibiting all five reels of *United States*.

F. H. L.

★ ★ ★

**HENRY V.** Shakespeare in Technicolor. United Artists release of British production of J. Arthur Ronk. Laurence Olivier, Director. Strongly recommended.

With all the antique wonder of Elizabethan London in 1599, the strangeness of the Globe Theatre in its first days, and the proud story of Henry V, 1415, the English bowmen, and the triumph of Agincourt, the \$2,000,000 Technicolor *Henry V* stirs one in many ways. The film-story appears to take one actually into the very building in which Shakespeare produced his famous play about English courage against odds. We see the knights and the archers of long ago, and we learn much

about the ways of the past. We follow, in seeming reality, the courtship of the twenty-eight-year-old King with the fair Katharine of France. We gain new interest in Shakespeare's play.

As King Henry V, Laurence Olivier is handsome, dignified, spirited, and romantic, satisfying eyes and ears alike. He looks and acts the part. He *is* the play. He gives the production that epic quality that Shakespeare intended it to have.

This magnificently rich production of a Shakespearean play illustrates something new in motion pictures, a new method of stimulating and enlarging the imagination. It begins with scenes of old London and the exterior of the Globe Theatre, then takes us into the place itself and shows us the opening of the play exactly as the people of 1599 saw it. From that, as if in obedience to the Prologue's command: "Think, when we speak of horses, that you see them," the scenes change to reality, and from then on we follow the fortunes of King Henry and his men in England and in France, seeing, as it were, the work of our own imaginations.

"Can this cockpit hold  
The vasty fields of France? Or may  
we cram  
Within this wooden O the very casques  
That did affright the air at Agincourt?"

For almost the first time we realize the nature of the English archers, the men of Crecy, Poitiers, and Agincourt, whose spirits appeared to return to fight once again for the English, in the time of the desperate plight of the British, in the retreat from Mons in the First World War. We see how they use their bows and how they send great flights of clothyard arrows at the enemy. We are particularly amused to see the





Emily Bronte (Ida Lupino) feels the influence of the moors and begins to dream of "Wuthering Heights."



## Screen Version of the Forum Scene in "Julius Caesar."



TOP—"Look! In this place ran Cassius' dagger through." MIDDLE—"Let but the commons hear this testament—" BOTTOM—"Here was a Caesar! When comes such another?"

odd way in which knights in heavy armor are lifted upon their armor-clad horses by pulley and tackle. We glory in the hardness of the archers, and in the thundering charge of the knights. Now and then we catch glimpses of beautiful landscapes, the "fair fields of France." We enter the camps and see how the armies of the period housed themselves.

Those persons whom the comic characters, Falstaff, Fluellen, Gower, Macmorris, Pistol, Nym, and Bardolph have amused will enjoy seeing these counterfoils in real life. They may attend the last moments of the "Fat Knight" who "babbled of green fields" as he died. The production retains, but does not over-accent, the Shakespearean comic relief and the play upon dialects.

All this is so good that it is a pity that the entire production is not carried out in the vein of enlarged imagination and closeness to reality. Instead, the scenes at Southampton and at Harfleur, and the exterior of the castle of the French king, are all highly conventionalized. The castle looks more like a child's toy castle, or more like an impressionistic painting, than it looks like any place in which human beings live. Touches of this spirit of convention appear in showing the doddering and half-mad French king, Charles VI, Queen Isabel of France, and even Princess Katharine.

Vivien Leigh makes a most beautiful Katharine, fully equal to Laurence Olivier's youthful and heroic King Henry V.

Certainly every teacher of English should direct pupils to see this lavishly produced, beautiful and extremely instructive production of one of Shakespeare's most epic plays.

F. H. L.



**JULIUS CAESAR**, Act III, Scene 2. Screen version of the forum scene of Shakespeare's play. Produced by Sidney Box. Directed by Compton Bennett. Available in 16mm from British Information Services, 30 Rockefeller Plaza, New York 20. Running time, 19 minutes. Service fee, \$2. Strongly recommended.

Here at last is an answer to the prayer of teachers of English and the social studies everywhere for a classroom film version of the climactic scene in Shakespeare's historical tragedy dealing with the assassination of Julius Caesar.

As timely as today's newspaper are the scenes which follow the murder of Caesar. As powerful as the most inspired lesson in social psychology is this presentation of rabble-rousing.

Leo Genn, British stage player, is splendid as Mark Antony. He delivers the famous funeral oration with convincing effect. Following Felix Aylmer's presentation of Brutus's address, Director Compton Bennett's handling of the swirling mob lends powerful support to Genn's performance. Notable shots of mass action and striking closeups are interwoven with the speech.

The effect is heightened by music composed by Ben Frankel, played by the London Symphony Orchestra, and conducted by Muir Mathieson.

Even the smallest and remotest schoolhouse, if it has electricity and a projector, will now be able to make its study of *Julius Caesar* and its great lesson in the dangers of rabble-rousing luminous indeed.

W. L.

★ ★ ★

**MACBETH**, Act II, Scene 2, and Act V, Scene 1. Screen versions of the scenes of the murder of Duncan and of Lady Macbeth's sleepwalking. Produced by Sidney Box. Directed by Compton Bennett. Available in 16mm from British Information Services, 30 Rockefeller Plaza, New York 20. Running time, 19 minutes. Service fee, \$2. Recommended.

Wilfred Lawson plays Mac-

## Rabble-Rousing in Ancient Rome.



TOP—"Read the will! We'll hear it, Mark Antony." MIDDLE—"Revenge! About! Seek! Burn!" BOTTOM—"Mischief, thou art afoot; take thou what course thou wilt!"



beth and Cathleen Nesbit plays Lady Macbeth in the British screen version of two famous scenes in Shakespeare's tragedy of the disintegration of a Scottish king and queen—the scene of the murder of Duncan and the sleepwalking scene. Felix Aylmer plays the doctor and Catherine Lacey the gentlewoman.

The mood and atmosphere of the scenes are conveyed by Director Bennett in simple, unpretentious style. Classes studying *Macbeth* will gain from the film a visualization of the two leading characters on which teachers may build appropriate lessons in character study.

The film is provided with music composed by Ben Frankel, played by the London Symphony Orchestra, and conducted by Muir Mathieson.

W. L.

★ ★ ★

**A NIGHT IN CASABLANCA.** Farce comedy. Produced by David L. Loew. Archie Moyo, Director. Original screenplay by Joseph Fields and Roland Kibbee. Recommended.

The Marx brothers prance, ogle, wisecrack, and play through a night in a Casablanca hotel. That is, Harpo and Chico help try to run down the murderer, while Groucho tries to run down the murderer's girl friend.

It seems that three successive hotel managers have been murdered by some Nazis tenanted in that place. Of course, nobody knows who did the murdering—hence, the mystery. But those Nazis have to get some of their loot, which is cached somewhere in the hotel.

The mystery seems to run a typical Marx brothers gauntlet: from "who killed the manager?" to "who's got the toupee?" to "who's got my girl?" to "who's got the loot?" and back again to

### British Screen Version of the Murder Scene in *Macbeth*.



ABOVE—"This is a sorry sight!" BELOW—"My hands are of your color, but I shame to wear a heart so white."



# CINEMA SYNDROME

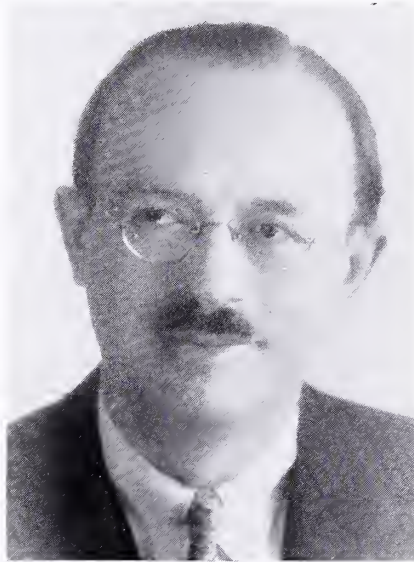
BY MAX J. HERZBERG

Principal, Weequahic High School, Newark, New Jersey

The sound film is the most stupendous and revolutionary *educational* invention since the invention of the printing press. When Edison began his experiments with this device, or combination of devices, in 1894, he was pointing the way toward a contrivance as time-saving and as energy-saving in education as the complicated structures of an automobile factory or a newspaper pressroom are in industry.

But one would not think the sound film so momentous or important if one looked at our schools today, a full generation since this contrivance came into practical use. It is only haltingly and faultily that we have attempted to bring films to educational fulfilment. Vested interests, lethargy, but mainly ignorance and misunderstanding continue to stand in the way of such fruition all over the land. It is indeed a disease of education that films are still only a toy in our schools, still only an incidental and not an essential and indispensable procedure. What are the symptoms of this disease or, to abandon medicine for logic, what are the fallacies, the misconceptions which prevent a full realization of cinema values? Let me mention five causes of misunderstanding.

1. It is not clearly enough perceived that, as a semantic device, pictures speak louder than words. In this connection we need not dwell on the truism that sound pictures are merely part of a vast system of com-



Max J. Herzberg

munication devices which make possible what somewhat naively we choose to call civilization. Man's scheme of living has developed through the ages as a consequence of the evolution of his power to communicate, from the limited space and time range of gestures and grunts to the tremendously rapid and far-flung effectiveness of print, telegraphy, and radio.

Nor need we dwell on the equally platitudinous fact that it is the business of language arts teachers to provide instruction in the skills of communication. From the time when motion pictures and radio first began their evolution as the most popular of modern folk arts, English teachers instinctively felt that it was particularly their business to deal with them. That instinctive feeling, in my judgment, arose from a realization on their part that these arts were fundamentally mediums of verbal

communication and therefore within the province of the language arts. Some debate ensued regarding this question, yet apparently little doubt exists today that the cinema is as truly one of the language arts as is literature itself.

But as communication and as a language the cinema performs a special and distinctive function. The admirable Harvard report on *General Education in a Free Society* stated the point very well in its final section on new mediums of education. Speaking of films and television, the report said:

Something of a revolution is indeed taking place through these new means of bringing the world itself, and clarified versions of it, to us. Traditionally language deputizes for what has to be absent. It tells us what we might see or hear. But too often it gets in the way of, or replaces, all that could give it a meaning. . . . Now that the things and events themselves can be brought to us, the role of language is reversed. Instead of words having to explain or represent things, it is rather things, and actual processes taking place before us, which explain words or call them in question. In the making of a good instructional or documentary film the duties of language are searchingly looked into, and the needless obscurities of traditional texts are exposed. A healthy criticism is started, and language, gaining a rival in its new partner, has new standards of lucidity to live up to.

This sound doctrine of the Harvard report may perhaps be supplemented in the minds of teachers by the reflection that, after all, many of our alphabets and our words originated in pictographs and in onomatopoeia, remote ancestors of the film and the sound track.

2. Because of another misun-

derstanding, it is not yet apparent to teachers (and here English teachers have been particularly at fault) that the art of the motion picture is an independent, almost incredibly vital, art and, more specifically, that motion-picture art is not the art of literature, even though it may, as language art, have many close correlations with literature.

Literature itself is, of course, a congeries of somewhat loosely related arts, all of which employ words as their primary medium but not all of them as their sole medium. It is foolish to expect a drama or a ballad to conform to the conventions and techniques of a novel. Even such intimately related arts as the novel and the short story cannot be subjected to the same criteria, and the massive epics of the Western world are art products quite distinct from the seventeen-syllable hokkus of the Japanese.

English teachers have, nevertheless, often insisted on fitting motion pictures into the Procrustean standards of some form of literature. They have failed to realize that nowhere in the history of man has there existed an art that called for the combination of so many skills as is the case with the motion picture. It makes demands on astonishingly varied talents and seeks to merge many mechanical and human activities into a unit of art. Often, to be sure, this orchestration of talents produces a discord rather than a harmony; only occasionally does it produce a masterpiece. But what we need to keep in mind constantly and steadfastly is that we do not judge the success or failure of a particular motion picture by the degree to which it reproduces the qualities of a fine novel or a beautiful poem or even a stirring

play.

This misunderstanding appears most frequently when a notable novel or biography, the lineaments of which have become familiar in our minds from enjoyable reading, is brought to the screen in a motion-picture version. The expectation of many admirers of the original is that its details will be faithfully reproduced in the movie. But this is a futile and foolish expectation. All that can be expected is that the movie version will show fidelity not to the *details* but to the *spirit* of the original and that the producer will not make unnecessary and wanton changes in his reproduction of a classic.

I regret to say that this reasonable expectation is often disappointed and that some movie versions of the classics keep little but the titles of the original. Yet we must continue to be reasonable, and there is a salutary measure those of us can take who tend to become impatient with Hollywood's drastic alterations. All we need do is turn to that prototype of Hollywood, Elizabethan London's Bankside, and to those forerunners of the Hollywood crew, the rowdy, bawdy, boisterous, ruthless Elizabethan dramatists, and note what they did to the classics and to the best-sellers of their time. They were neither reverent nor scrupulous; their sole purpose was to produce plays that would satisfy to a reasonable extent their artistic conscience and also (and this was really important) satisfy the box office. The result, strangely and paradoxically, was a series of literary masterpieces, concerning which we usually remember only the fact that they were written as plays; we forget that they were often stage versions of classics.

3. I should like to discuss here

the way in which our undue literary and classroom seriousness generally deludes us into overlooking the excellent comedy of the screen, so that we rarely think it worthwhile in English classrooms to analyze the masterly comedic effects of a writer and producer like Preston Sturges or to discuss the remarkable histrionic skill of a great clown like Danny Kaye. I should also like to mention in passing the potent and favorable effect which the movies can have on reading, and on which some alert and intelligent publishers like Grosset and Dunlap have capitalized by synchronizing the publication of film stories with the appearance of the movies that tell the same stories.

I shall go on to the third deficiency which vitiates the use of movies in the classroom, namely, the startling fact that no major textbooks have as yet been devised in which direct, extended, unremitting, and emphatic employment is made of sound-film material as an integral, not an incidental or supplementary, part of instruction. Such textbooks are certain to appear, perhaps in the near future. But failure to make it clear to potential producers of such textbooks that efficient, term-long combinations of verbal text and sound film will be welcomed by us is a deplorable indication of our lethargy and insensitivity.

Nor have we developed adequate pedagogic techniques for handling such material, although there have been some sound and valuable discussions of the subject. I may particularly mention the volume called *Focus on Learning: Motion Pictures in the School*, written after much research by Charles F. Hoban, Jr., and published by the American Council on Education. Many teachers still do not realize that,



in view of classroom conditions, a twenty-minute film is superior to a forty-minute film and that a longer film, like *David Copperfield*, should be given in serial instalments. Administrators fail to realize that lavish expenditures on motion-picture equipment and films are ridiculous if provision is not at the same time made for training teachers in effective use of the material and if a competent director is not immediately placed in charge of the work. Schools of education are likewise decidedly at fault when they fail, as many do, to give instruction in the field of audio-visual aids.

4. As a fourth fault, we have allowed commercial interests to manufacture their products without any real insistence on our part that the remarkable techniques developed in motion-picture production and some of the impressive plays created by these processes must be made available as a public service in the schools as well as in theatres. Failure to be stubborn in our insistence is a symptom of social backwardness or of a timidity that too often characterizes educational leadership.

It is clearly evident that, in general, we have not seen to it that the weight of our authority is felt in the motion-picture industry, if necessary uncomfortably felt. For we are not a noisy minority group applying pressure techniques for our selfish advantage; we have no special or divisive interests. The fact is, we are the people.

5. Finally, we have not been sufficiently insistent on producing among our students critical, even if for most part appreciative, attitudes toward this engrossing occupation of much of their leisure time. Our educational task in this field is a two-

fold one—to use audio-visual aids to a vastly increased extent and to establish criteria for the out-of-school appreciation of movies, radio, and television, the big three that are today slowly moving toward their own UNO. Our opportunity to establish such standards is at the same time our power to control conditions in this vast realm.

I assume, as I have already indicated, that we shall weigh these arts by no unvarnished scale, for if we do so, our alert and up-and-coming young folks will have none of us and will even react negatively and dangerously. But if we remember that these are arts of enjoyment, that they are vigorous and lusty products of our dynamic age,

that in their free-spoken irreverence, frequent unruliness, and caustic humor they are characteristically American, if we candidly share the pleasure that our boys and girls take in motion pictures and radio, we shall win them over to honest judgments of productions obviously varying in merit. Then we shall go far, and we shall tremendously increase the potency of our educational efforts.

Some people say, positively and pessimistically: "Motion pictures are theatre. Classroom procedures are pedagogy. And never the twain shall meet." I am convinced, however, that the two not only met long ago but that they are destined to an enduring friendship.

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# Motion Pictures Useful for the Study of Literature

COMPILED BY ROBERT E. SCHNEIDER

Research Assistant, Center for the Study of Audio-Visual Instructional Materials,  
University of Chicago

## 800: Literature:

**ALICE IN WONDERLAND.** (Excerpt from the Paramount Production) 22 minutes, sound. A detailed presentation in costume of the leading characters of the book: Alice in her living room examining the chessmen, commenting on the rabbit she sees outside the window, talking to the turtle in the Aquarium and to Uncle Gilbert's picture, and her soliloquy with the cat; the trip through the looking glass; taking the potion which makes her grow, and eating the cake which makes her small, etc. \$3.00. Wisconsin.

**THE GOOD EARTH.** (Excerpt from the M-G-M production starring Paul Muni) 30 minutes, sound. Shows the dependence of China's farmers on the earth; the farm as a family project; its economic effects on the populace. \$4.50. YMCA.

**DAVID COPPERFIELD: THE BOY.** (Abridged version of the first half of the M-G-M production) 45 minutes, sound. \$6.00. YMCA.

**THE LADY OR THE TIGER.** (M-G-M Miniature Series) 10 minutes, sound. Dramatization of Frank R. Stockton's famous story in which a princess is required to choose between sending her lover to death or to another woman. An excellent example of screen treatment of the short story. Recommended for clas-

ses in American Literature. \$1.50. Illinois.

**MUTINY ON THE BOUNTY.** (Condensed version of the M-G-M feature) 45 minutes, sound. Starring Charles Laughton, Clark Gable, and Franchot Tone. \$6.00. YMCA. Illinois.

**A TALE OF TWO CITIES.** (Condensed version of the M-G-M feature) 45 minutes, sound. Starring Ronald Colman et al. \$6.00. YMCA. Illinois.

**TREASURE ISLAND.** (Condensed version of the M-G-M feature) 45 minutes, sound. Lionel Barrymore, Wallace Beery, and Jackie Cooper. \$6.00. YMCA.

## 811: Poetry:

**BAREFOOT MEMORIES.** 11 minutes, sound. Commentator recites Whittier's *Barefoot Boy* as the camera illustrates the passages. \$1.25. Bell and Howell.

## 821: English Poetry:

**GRAY'S ELEGY.** 17 minutes, sound. Stoke Poges and other places associated with the poet's life, then recitation of *Elegy* against a background of English farm labor. Scenes include St. Giles church in Buckinghamshire, Gray's home, the churchyard, and Cambridge University. The reading is illustrated with appropriate shots. \$2.00. Bell and Howell.

## 822: Shakespeare:

**MACBETH.** 11 minutes, sound. Condensed, well-played ver-

sion of Shakespearean classic, professionally produced in Cinecolor. Useful in study of literature and drama, and as illustration of effective briefing of required reading. \$3.00. Bell and Howell.

**ROMEO AND JULIET.** (Condensed version of the M-G-M feature.) 45 minutes, sound. Stars Norma Shearer and Leslie Howard. \$6.00. YMCA. Ill.

**MASTER WILL SHAKESPEARE.** 11 minutes, sound. An outstanding, though somewhat fictionalized, film on the life of Shakespeare, professionally produced by M-G-M. \$1.50. College Film Center. Illinois.

**SHAKESPEARE.** 12 minutes, sound. The purpose of this film is to create an impression of some of the methods and meanings of Shakespeare's poetry. Gaumont British production. \$2.00. B. & H.

**STRATFORD ON AVON.** 10 minutes, silent. Scenes which figured in the life and plays of Shakespeare: King's New School, Village of Shrottery, gardens, mills, Guild Church, Anne Hathaway's cottage, Warwick Castle, and Holy Trinity Church. \$1.00. College Film Center.

## 921: Individual Biography:

**FLAG OF HUMANITY.** (Clara Barton.) Warner Bros. Technicolor production. 20 minutes, sound. A biography of Clara Barton, beginning with her pioneer service in caring for



wounded soldiers in the Civil War and extending through her many efforts to have a civilian hospital service organization recognized by the U. S. government. \$4.00. Iowa.

**THE LIFE OF EMILE ZOLA.** (Excerpts from the Warner Bros. production, starring Paul Muni.) 30 minutes, sound. Deals with the trial of Zola after he has publicly exposed the injustice of Dreyfus's exile to Devil's Island for treason he did not commit, the struggle of the French Army staff to preserve its prestige at the expense of truth and justice, and the Army staff's use of special privilege and intimidation to keep the Dreyfus case closed. \$4.00. College Film Center.

**LINCOLN IN THE WHITE HOUSE.** Warner Bros. Technicolor Production. 20 minutes, sound. Story of Lincoln, beginning with his First Inaugural Address and ending with the Gettysburg Address. \$3.00. Illinois.

**OLD HICKORY.** (Andrew Jackson.) Warner Bros. Technicolor production. 20 minutes, sound. With the aid of Lafitte, the pirate, Jackson defends New Orleans against the British in the War of 1812. Numerous episodes lead up to his statement at a dinner, "Our Federal Union must—and shall—be preserved." \$3.00. Illinois.

**ROMANCE OF ROBERT BURNS.** (Warner's Broadway Brevities Series.) Technicolor, 10 minutes, sound. A fictionized story woven about episodes in the life of Robert Burns. The musical accompaniment includes various Scottish folk melodies. \$3.00. Minnesota.

**TEDDY, THE ROUGH RIDER.** (Theodore Roosevelt.) Warner Bros. Technicolor Production.

20 minutes, sound. This biography of Theodore Roosevelt from 1898 to 1914 shows his activities as President of the N. Y. Police Commission and as Assistant Secretary of the Navy; his organization of the Rough Riders and participation in the Spanish-American War; election as Governor of New York State; nomination and election to the Vice-Presidency and Presidency of the United States. \$3.00. Illinois.

#### Literary Feature Presentations:

**ADVENTURES OF TOM SAWYER** (Mark Twain) Films. \$15.00.

**ALICE IN WONDERLAND** (Lewis Carroll) Films. Sliding Scale (\$12.50—20.00).

**ANNE OF WINDY POPLARS** IT&T. Sliding Scale.

**AS YOU LIKE IT** (Shakespeare) Films. 17.50.

**BACK STREET** (Fannie Hurst) IT&T. Sliding Scale.

**BEAU GESTE** (Percival Wren) Films. Sliding Scale.

**CAPTAIN CAUTION** (Kenneth Roberts) Films. 17.50.

**CHINA SKY** (Pearl Buck). IT&T. Sliding Scale.

**COUNT OF MONTE CRISTO** (Dumas) Films. 17.50.

**DRUMS ALONG THE MOHAWK** Color. Films. Sliding Scale plus 50%.

**GRAPES OF WRATH** (Steinbeck) Films. Sliding Scale.

**GREAT IMPERSONATION** (Openheim) IT&T. Sliding Scale.

**GULLIVER'S TRAVELS** (Swift) Color. Films. Sliding Scale plus 50%.

**GUNGA DIN** (Kipling) IT&T. Sliding Scale.

**HEIDI.** Films. Sliding Scale.

**HOOSIER SCHOOL MASTER** (Eggleston) IT&T. 9.00.

**HOUSE OF THE SEVEN GABLES** (Hawthorne) IT&T. Sliding Scale.

**HOW GREEN WAS MY VALLEY** (Llewelyn) Films. Sliding Scale.

**HOWARDS OF VIRGINIA** (Page) Roshon. 17.50.

**HUNCHBACK OF NOTRE DAME** (Hugo) IT&T. Sliding Scale.

**JANE EYRE** (Bronte) Films. Sliding Scale.

**KEEPER OF THE BEES** (Porter) IT&T. 9.00.

**KIDNAPPED** (Stevenson) Films. Sliding Scale.

**KITTY FOYLE** (Morley) IT&T. Sliding Scale.

**LAST OF THE MOHICANS** (Cooper) Films. 15.00.

**LIGHT THAT FAILED** (Kipling) Films. Sliding Scale.

**LITTLE LORD FAUNTLEROY** (Burnett) Films. 17.50.

**LITTLE MEN** (Alcott) Films. 17.50.

**MAGNIFICENT AMBERSONS** (Tarkington) IT&T. Sliding Scale.

**MOTHER CAREY'S CHICKENS** (Wiggins) IT&T. Sliding Scale.

**MY FRIEND FLICKA** (O'Hara) Color. Films. Sliding Scale plus 50%.

**NEVADA** (Grey) IT&T. Sliding Scale.

**NONE BUT THE LONELY HEART** (Llewelyn) IT&T. Sliding Scale.

**OF MICE AND MEN** (Steinbeck) Films. 17.50.

**OUR TOWN** (Wilder) B & H. 15.00.

**THE PIED PIPER** (Schute) Films. Sliding Scale.

**PRISONER OF ZENDA** (Hope) Films. 15.00.

**REBECCA OF SUNNYBROOK FARM** (Wiggins) Films. Sliding Scale.

**SWISS FAMILY ROBINSON** IT&T. Sliding Scale.

**THINGS TO COME** (Wells) Films. Sliding Scale.

**WHEN THE DALTONS RODE** IT&T. Sliding Scale.

#### Key:

Wisconsin: Bureau of Visual Instruction, University of Wisconsin, Madison 6.

YMCA: YMCA MOTION PIC-

TURE BUREAU, 19 S. La-Salle St., Chicago.  
 Ill.: Visual Aids Service, University of Illinois, Champaign, Illinois.  
 B & H: Filmosound Library, Bell & Howell Co., 1834 Larchmont Ave., Chicago.  
 CFC: College Film Center, 84 E. Randolph St., Chicago 1.  
 Iowa: Bureau of Visual Instruction, University of Iowa, Iowa City.  
 Films: Films, Inc., 64 East Lake

St., Chicago 1.  
 IT&T: International Theatrical and Television Corp., 100 West Monroe St., Chicago.  
 Roshon: Russell C. Roshon Films, 6 N. Michigan Ave., Chicago.  
 Sliding Scale: Provides lower rental rates on feature films to schools of small enrollment; under 251, 251-500, 501-750, and over 750 are the classifications.  
 FILM GUIDES: "Educational

Film Guide," H. W. Wilson Co., 950 University Ave., N. Y. "1000 and One," The Educational Screen, 64 East Lake St., Chicago. Also, contact the Extension Services of State Universities.  
 PERIODICALS: "The Educational Screen," 64 East Lake St., Chicago. "Film and Radio Guide," 172 Renner Avenue, Newark, N. J. "See and Hear," E. M. Hale and Co., Eau Claire, Wisconsin.

## A Teacher Looks at the Movies

Continued from Page 48

"who killed the manager?"—all of which makes as dizzy a merry-go-round of witticisms, cavortings, and disportings as ever those brothers Marx rode on.

The humor is fast, the action swift, and the situations impossible. But that's just the way those big kids "slap sticks" at each other, at the others in the picture, and at the audience. But it's not all low-brow; because, don't forget, they play music in a forthright, talented manner.

Of course, if you like them, they'd only have to sit still and you'd laugh at them. But even those who don't care for the Marx family particularly could take a chance on this one for an evening's entertainment. Especially a *u s i n g* is Groucho's crouching walk; call him "Croucho."

—FRANK DELISI

★ ★ ★

**THE BLUE DAHLIA.** Social melodrama. Paramount. Written by Raymond Chandler. Directed by George Marshall.

Saloons, whiskey, drunkenness, murder, rough and tumble fighting, kidnapping, extortion, blackmailing, gangsters, fast

parties, illicit love—all these appear in *The Blue Dahlia*. Evidently director George Marshall said, "Put it all in; make it rough; that's life today." Then perhaps he said, "Make it about returned service men—make one of them shell-shocked, with a silver plate in his skull. Pep it up."

From Shakespeare's *Titus Andronicus* down through the cheap-paper "dime novels" of the 1890's to the present, writers have produced such material, and a certain section of the public always has applauded.

Alan Ladd, Veronica Lake, William Bendix, Howard da Silva and Doris Dowling have acting ability worthy of far better scripts.

The highly melodramatic story shows three service men just arriving in their home city. One of them (Alan Ladd) finds his wife (Doris Dowling) entertaining a houseful of riotous guests, including a new lover. Some unknown person murders the faithless wife. The returned husband falls under suspicion and runs away, only to fall into the hands of gangsters. In his wanderings

he meets a lovely blonde (Veronica Lake), and new complications develop.

The loyalty of three service pals, and especially that of the shell-shocked man (William Bendix), highlights the story. That, with the excellent acting of Doris Dowling, and the ingenious way in which events appear to point out the actual murderer and yet, at the same time, conceal him, make deepest impression upon all who see this lurid melodrama.

F. H. L.

★ ★ ★

**REPORT ON GREECE.** March of Time. 20th-Fox release.

Small boys rummage about in heaps of waste material trying to find boy treasures and even bits of food but throw aside as uninteresting all paper money that they find. Men stand knee-deep in paper money and shovel it into mills that grind it up. Such scenes appear in the March of Time's *Report on Greece*.

Against the background of stately ancient ruins, March of Time shows the Greece of today, its people starving, its villages ruined, the canal at Corinth



blocked, its government disorganized. The picture is pathetic but illuminating, showing how war affects an entire people.

Most hopeful of the many picture sequences are those that show the work of the UNRRA in sending to the Greek people clothing, machinery for farms, and hundreds of thousands of tons of food. We think, with Whittier:

"Not wholly lost, O Father, is this evil world of ours;  
Upward, through its blood and ashes,  
spring afresh the Eden flowers."

F. H. L.

★ ★ ★

**TO EACH HIS OWN.** Love story. Paramount. Mitchell Leisen, Director. Screenplay by Charles Brackett and Jacques Thery. Recommended.

Miss Norris, possessor of charm, beauty, sweetness, popularity in her own home town, does not succumb until she meets a pilot. Then she falls very hard indeed; unfortunately he has to leave before their love can be legalized. After he is killed in the last year of World War I, she devotes her life to his memory and the welfare of their son. Her maternal love is put to the test when her father persuades her to let friends adopt the little boy in order to spare him the stigma of small-town gossip.

The plot is absorbing, carefully worked out, admitting no loopholes. In one instance there is almost a touch of subtlety and originality when the audience is informed of the heroine's condition. It is not disclosed in the usual sensational way, but handled with almost a Barrie sense of humor and charm.

Olivia DeHavilland has never been in better form and rises to superb heights. On one occasion you see character development vividly portrayed in her facial expression when a piece of news causes the lines in her face to

become very pronounced and hard. Her appearance and technique as the mature, embittered woman in the picture is even finer than when she was at the young and glamorous stage.

—CAROLYN HARROW

★ ★ ★

### A Woman's View of "From This Day Forward"

While the title of the picture is *From This Day Forward*, the story is really about *From This Day Backward*, for most of the film is a flashback revealing the romance and pre-war married life of a veteran who is seeking a post-war job.

Joan Fontaine does a very fine job as an attractive, sympathetic, and above all, courageous young girl. In contrast to her quality of being so alive all the way, the hero rather walks through his lines.

Those who have seen *Born Yesterday* in the theatre will welcome its author, Garson Kanin, as the adapter of this film and not be disappointed. The dialog in the movie is flavored with the same trenchant wit which is found in the play.

—CAROLYN HARROW

★ ★ ★

**TWO SISTERS FROM BOSTON.** Musical farce. MGM. Henry Koster, Director. Screenplay by Myles Connolly. Generally recommended.

Jimmy Durante, as a good-hearted, rough-spoken, worldly-wise piano player in a Bowery beer hall of the 1890's, plays guiding angel to an ambitious young singer from Boston (Kathryn Grayson). He completely dominates the entire picture story, and with a kind of rough Dickensian good-will, combined with Bowery forcefulness, he masters every difficulty. In fact, Jimmy Durante is at his very best in rough-and-ready

dialect, lovable-ness, and in finding the weak spot in every man's armor.

In order to earn money with which to pay for a musical education, a young woman from a sedate Boston family sings on the stage of a cheap Bowery beer hall, where "Spike" (Durante) plays the piano. The girl's sister (June Allyson) comes to New York and discovers the real situation. Then the foster parents arrive on the scene. The Bowery piano player, hoping to make the proud Boston family believe their protegee really is becoming a noted singer, sneaks her upon the stage of the Metropolitan Opera House. Because of his insinuations she and her sister become involved with a rich opera patron, and with his son (Peter Lawford). Big-nosed Jimmie appears in evening dress, or in stage costume, or in street clothes, as occasion demands, and in general makes himself master of destiny.

The replete production includes long scenes from operas, with beautiful singing by Lauritz Melchior, Kathryn Grayson, and others. It likewise includes numerous scenes on the Bowery beer hall stage of the 1890's.

All in all, *Two Little Girls from Boston* tells an interestingly trite story, pleases with its singing, and brings roars of laughter because of its farce.

F. H. L.

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**July 1, 1946**

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# AUDIO-VISUAL WHO'S WHO

## No. 47: Orton H. Hicks

Orton Havergal Hicks, whose career can well be said to parallel the history of the development of 16mm, was born in Minneapolis, Minn., November 6, 1900, of Canadian parents. He received his prep school training at the Shattuck Military Academy, Faribault, Minn. He was graduated from Dartmouth in 1921, with an A.B., and received his M.C.S. from The Amos Tuck School of Administration and Finance at Dartmouth the following year.

He entered the film field immediately on leaving school. By a curious coincidence, the day he reported to Eastman Kodak was the very day the original Model "A" Cine-Kodak and KodaScope were first unveiled. After four months' training in Rochester, he was transferred to Eastman's Boston store. Later, when the New York store was opened, the former Boston manager induced young Hicks to go with him. Hicks sold Eastman goods also on the road for two years, and then spent two years with Eastman Kodak as purchasing agent for the New York store.

In April, 1926, L. W. Gillette, whom Hicks had first met as the Advertising Manager for Eastman Kodak in Rochester, started a photographic retail organization. Hicks joined the new enterprise as vice-president in charge of store operations. The store specialized in 16mm outfits. Hicks began to do some serious thinking about 16mm distribution which, he felt, had hitherto been overlooked. In 1927, he borrowed capital to start an organization which became a land-



**Lt. Col. Orton H. Hicks, film distribution executive, now in charge of 16mm operations of Loew's International Corporation in thirty foreign territories, with headquarters in New York City.**

mark in the history of 16mm distribution, namely, Home Film Libraries. The purpose of Home Film Libraries was to broaden the base of 16mm film use from that of the home to the wider non-theatrical field. At first, the business was run on spare time, with Gillette's consent. But as the volume of operations increased, Hicks was forced to leave the camera-store field. Devoting his full time and energies to the exploitation of the then new non-theatrical market, he streamlined his organization, quite characteristically, first, by removing the market limitation implied by the word "Home," and second, by eliminating the stuffiness implicit in the word "Library." The company was renamed "Films Incorporated." As president, Hicks negotiated the first release of major motion-

picture entertainment features and shorts in 16mm to ships, camps, railroads, schools, churches, theaterless towns, prisons, hospitals, and other outlets.

In 1938 he resigned from Films Incorporated, joined Walter O. Gutlohn, Inc., as Chairman of the Board, and developed this company by obtaining major product from RKO. The company also distributed 16mm prints for Universal, Monogram, and various independent producers.

Also in 1938, he founded the Seven Seas Film Corporation, the first firm to specialize in distributing 16mm entertainment films to steamship companies.

In 1941 he went to the War Production Board in Washington, as a dollar-a-year man. His job was Chief of the Field Program Branch, Contract Distributing Division.

In 1942, he was commissioned a Major in the Signal Corps, and made director of the Distribution Division, Army Pictorial Service. In this post he is credited with having created the largest system of film circuits ever known. He promoted activities by Theatre Commanders to obtain air priorities for film, thereby cutting down the time required to get entertainment, orientation, and training films to distant points overseas.

Perhaps his most spectacular single accomplishment during the war was the distribution of *Two Down and One to Go*, which was seen by 85 percent of the troops in this country within five days after the release date, and within 21 days overseas, in spite of difficulties caused by



strategic deployment of troops and difficult terrain.

In July of 1945, he was promoted to a Lieutenant Colonelcy.

Discharged from the Army in December, 1945, he joined Metro-Goldwyn-Mayer, as head of the 16mm Division of Loew's International, in full charge of the new program for the distribution of entertainment and educational films outside the United States and Canada.

Hicks is married, resides at Great Neck, L. I., and is the very proud father of three children, Orton H. Hicks, Jr., who is now with the Signal Corps at Camp Crowder, and two daughters, Caryl Anne, 17, who is at school at House-in-the-Pines, at Norton, Mass., and Wendy Joan, 15, who attends high school at Great Neck.

As to the future of 16mm, Col. Hicks has this to say:

"It has been said that with 35mm we bring the audience to the film, whereas with 16mm we bring the film to the audience. The opportunity exists, on an international scale, to broaden the market base for entertainment and educational films. To accomplish this, it must be done by an organization with initiative, vision, and the wherewithal that a long-range plan, as opposed to one seeking 'quickie' returns, requires.

"A company such as Metro-Goldwyn-Mayer, which has pioneered in providing a new and comprehensive system for the distribution of entertainment and educational films in 16mm, is acting to open up vast new vistas, not only for 16mm, but for the motion picture industry as a whole, as also for the peoples of the world. The horizons of tomorrow for the cause of international good-will and understanding are far wider than were the horizons of yesterday.



Merriman H. Holtz

One reason why they are wider is that the motion picture industry boasts men like Arthur M. Loew."

★ ★ ★

#### No. 48: Merriman H. Holtz

Merriman H. Holtz was born in Portland, Oregon, on August 15, 1901. He attended the Portland Public Schools, and in 1914 moved to Cleveland, Ohio. On graduation from Culver Military Academy, Culver, Indiana, in 1920, he was employed by the May Company, Cleveland department store. By 1924 he was merchandise manager for twenty-one departments.

Holtz first became interested in 16mm in 1923 when Eastman marketed its first Cine-Kodak Model "A" camera. He began photographing a considerable amount of 16mm footage as a hobby. He still owns one of Eastman's original Model "A" projectors. In 1932, becoming interested in the possibilities of selling merchandise through the medium of the motion-picture screen in theatres, he established Screen Adettes, Inc. In 1935, he made arrangements with Orton Hicks, then president of Home Film Libraries (later to become

Some of  
Our Big  
1946-16mm  
Releases

## TOP FLIGHT FEATURES

From Major Producers

12 HOPALONG CASSIDY WESTERNS  
Starring BILL BOYD - New in 16mm.

PAUL LUKAS in JACK LONDON'S  
Mutiny On The Elsinore

Laurel & Hardy in THE BOHEMIAN GIRL  
90 Minute Operetta - 7 Songs

THE NORTH STAR - Big Name Cast  
Samuel Goldwyn's First Film in 16mm.  
A 1944 Major Company Release

FRED ASTAIRE & PAULETTE GODDARD  
in Second Chorus

LAUREL & HARDY in PARDON US  
Riotous Hal Roach Feature

Six DR. CHRISTIAN Features  
Starring JEAN HERSHOLT

Hal Roach Feature-Length Comedy  
KELLY THE SECOND - All Star Cast

LAUREL & HARDY in Our Relations  
Another Big Hal Roach Feature

SWISS FAMILY ROBINSON

TOM BROWN'S SCHOOL DAYS

Louisa May Alcott's LITTLE MEN

BEYOND TOMORROW with Jean Parker,  
C. Aubrey Smith, Charles Winniger,  
Harry Carey, Helen Vinsan

• FOREMOST  
LIBRARY  
SUPPLIERS

130 WEST  
46TH STREET  
New York 19  
New York

ASTOR  
PICTURES  
CORP.

Films Incorporated), to handle that company's 16mm films in Oregon and Washington. A year later, California was included, and Screen Adettes became the pioneer 16mm operator on the West Coast. The business expanded rapidly, and a Los Angeles office was established in 1939. By that time, Holtz had become active in developing sales ideas which were adopted nationally by Films Incorporated. He became the company's General Sales Manager in January, 1941.

During his association with Films Incorporated, Holtz created several innovations in the sales and distribution of 16mm film, including the sliding scale of rental rates to schools.

In 1943, Holtz returned to Screen Adettes and reestablished his residence in Portland. At this time, Ted R. Gamble, National Director of War Finance, who was a close personal friend of Holtz's and also came from Portland, met with C. R. Reagan and a group of officers of NAVED, including Holtz, to discuss the possibilities of using 16mm film to help sell war bonds. When action was taken in the summer of 1944, Holtz was invited to head the 16mm Division of Special Events and Motion Pictures of War Finance in Washington. Holtz agreed to contribute his services, and the record of this activity under Holtz's splendid leadership is well known to everyone in the 16mm industry.

In addition to pursuing his business career, Holtz has contributed much toward civic development in the Pacific Northwest. From 1927 to 1931, he was a director and officer of the Advertising Club of Portland. In July, 1931, he became its youngest president. With a membership of 500, the Club at that

time had a national reputation in advertising circles. As president of Mt. Hood Winter Sports, Inc., Holtz and five others were responsible for opening Mt. Hood as a winter playground, which has become internationally famous for its winter sports.

In recent years, Holtz has confined his efforts to helping develop the 16mm field. As a director and first vice-president of NAVED, he has contributed much to the 16mm industry.

Holtz recently established a new corporation, the Screen Adette Equipment Corporation, to distribute RCA Audio-Visual equipment in the three Pacific Coast states. Mr. and Mrs. Holtz have two sons aged eleven and seventeen. The elder will be graduated in June from his dad's alma mater, Culver Military Academy.



#### **Kenneth Bartlett Advises New Jersey Teachers on Television**

Interest in television on the part of educators was manifested in January when the New Jersey Visual Education Association met in Atlantic City. During a symposium on "Education Through Television," they were told that they have almost limitless potential in this new medium as an educational device.

Professor Kenneth Bartlett, director of Syracuse University's Radio Workshop, pointed out that only six percent of the nation's classes use radio today. He urged that his audience fight the "natural inertia that seems a part of our profession" in converting to television as a classroom aid.

Bartlett suggested the following six-point program for school administrators: "(1) Start reading about television for background. (2) Visit studios

and see for yourself. (3) Go to homes with receivers and see what it's like. (4) Make a list of things that you think might be taught by television and try preparing a script. (5) Study the techniques of utilization of radio programs and other visual aids. (6) Hold demonstrations at teachers' meetings such as have been presented at this meeting."

Television plans of Syracuse University were outlined by Bartlett. The university will study television program techniques, piping telecasts into several rooms in a single building. The university hopes to cooperate with a commercial station, the university furnishing studios and talent and the station furnishing transmitter and site. It is hoped in this way to develop a cooperative venture which will point the way for other universities to initiate television programs.



#### **Iowa University Plans Audio-Visual Lab**

An audio-visual education laboratory to serve teachers of the state of Iowa is being planned by the Extension Division of the State University of Iowa at Iowa City.

Designed to make information on audio-visual classroom aids available to teachers of the state, the laboratory will contain examples of all types of audio-visual equipment and will be organized so that demonstrations of effective classroom techniques with various types of equipment can be made.

A library of publications bearing on the subject of audio-visual materials will be maintained in the laboratory, and visiting teachers will be given assistance in planning balanced audio-visual aids programs.



# A Community Motion-Picture Forum

BY KATHRYN A. KLINE

The Reading, Pennsylvania, Motion-Picture Forum began its activities for the eighth year with the general organization meeting in September. The program group, which had begun its business during the summer, announced the general theme selected for the year was "Films and World Citizenship."

For the September program, they presented a series of Latin-American 16mm films, including *Bolivia*, *Amazon Awakens* (produced by Walt Disney), and *Gracias Amigos* (narrated by Lowell Thomas, telling the contributions made by the republics of South America toward winning World War II.).

Following the film program, a social hour was scheduled as a get-acquainted meeting for representatives of fourteen civic clubs affiliated with the Forum. These persons discussed methods of conveying film information to their organizations and utilizing the resources of the Forum, which acts as a clearing-house for film information. Through programs and announcements, the Forum endeavors to bring to its members the best and newest films in the 16mm field.

In the 35mm entertainment field, the Forum lives up to its motto of "Better Appreciation Through an Informed Public" by publishing a monthly bulletin of film reviews, including type-of-audience suitability. Parents and teachers find this information useful in directing young people to the best films for their level of understanding. Through the co-operation of local theatre managers, the editorial commit-

tee secures the programs a month in advance. Previews are scheduled locally wherever possible; but for most of the information, the editors depend upon such publications as *Film and Radio Guide*, the National Board of Review's *New Movies*, and *Unbiased Opinions* from the West Coast.

The program committee usually alternates film and speaker programs. For the November meeting, our guest speaker was Miss Theresa Stone, of Metro-Goldwyn-Mayer's Public Relations Bureau in New York City. Miss Stone discussed, informatively and pleasantly, the timely subject of "Films: Their Peace-Time Destiny."

The Reading Senior High School Forum, which is one of the school's leading clubs, is affiliated with the civic group in several specific ways. The high-school club, always invited to attend meetings, assists in ushering and in the distribution and mailing of bulletins.

Films presenting the necessity of racial and religious friendliness were shown at a recent meeting. The February meeting always features the annual banquet, which is the most festive occasion of the year. Usually an entertaining full-length 16mm film is presented. Last year, *The Melody Master* was shown and thoroughly enjoyed. This year *Michael Strogoff* was selected.

In these ways, the Reading Motion Picture Forum acts as a service organization in the community. Thoroughly convinced that films can both educate and elevate, its members are dedicat-

ed to the purpose of securing "Better Appreciation Through an Informed Public."

★ ★ ★

## Akron's Notable Audio-Visual Progress

Few school systems are so completely equipped with motion-picture projectors as the Akron system. Each of Akron's fifty-six public schools has one or more sound motion-picture projectors.

In order to facilitate the use of visual aids and make the program more effective, a visual-aids co-ordinator has been appointed in each school. Regular departmental meetings are held, and a monthly newsletter is published. At Akron's Central High School a point system for student awards has been set up, and school letters are awarded for visual-aids service. In all schools, student projectionists carry printed operator's permits, which have been granted after they have met the training requirements.

The Akron Public Schools Film Library renders extensive service to the community. Twenty-four community organizations are regular borrowers of films.

Enlarged offices, workrooms, and a screening room will soon be occupied jointly by the Radio and Visual Aids departments. The Radio Department is under the direction of Mrs. Josephine French and the Visual Aids under the direction of M. Lincoln Miller. Otis C. Hatton is superintendent of the Akron Public Schools.

# FILMS

NEW 16mm SOUND  
from BRITAIN

## UNITED STATES

5 reels—45 mins.

The chronicle of the USA, showing the growth of the nation from its humble origin at Plymouth Rock to the present day world power.

## THE STORY OF DDT

3 reels—25 mins.

The development of the famous insecticide from its discovery in 1870 to large scale production in World War II, culminating in its spectacular success during a typhus epidemic.

## A DIARY FOR TIMOTHY

5 reels—40 mins.

The story of a baby born during the last winter of the war, telling what happens in the bitter world around him and giving a glimpse of better things to come.

## JULIUS CAESAR

2 reels—19 mins.

Act III, Scene II—the forum scene which follows the assassination of

## MACBETH

2 reels—16 mins.

Act II, Scene II—the murder of Duncan.

Act V, Scene I—the sleepwalking scene.

*These films are on loan from the following offices of*

## BRITISH INFORMATION SERVICES

*An Agency of the British Government*

30 Rockefeller Plaza, New York 20, N. Y.

360 North Michigan Avenue, Chicago 1, Ill.

391 Sutter St., San Francisco 8, Calif.

1005 Taft Bldg., 1680 North Vine St., Hollywood 28, Calif.

907 - 15th Street, N.W., Washington 5, D. C.

AND FROM BRITISH CONSULATES AT

Boston

• Detroit

• Houston

• Seattle

### Forthcoming Disney Subjects

Walt Disney appears to have lined up a literary "Who's Who" to work on the scripts for his proposed combination cartoon and live-talent subjects. He has Carl Carmer working on a pic-

ture to be based on American folklore; Aldous Huxley is developing a scenario for *Alice in Wonderland*; Edwin Justus Mayer is writing a screenplay of Sterling North's *Midnight and Jeremiah*; and Marc Connelly is doing a treatment of Hans

Christian Andersen's fantasy, *The Emperor and the Nightingale*.

★ ★ ★

### New Address of British Information Services in Los Angeles

The Los Angeles office of the British Information Services has been moved to a new address. The Film Officer of the organization may now be addressed as follows: Miss Jane Mead, British Consulate-General, Pershing Square Bldg., 448 S. Hill St., Los Angeles, 13, California.

★ ★ ★

### "Now—The Peace" in 16MM

*Now—The Peace*, screen story of global plans for peace, is offered through a network of film distribution service points by Brandon Films, Inc. The two-reel film was written and directed by Stuart Legg, world-famous film-maker, for The National Film Board of Canada, and was originally distributed to theatres by United Artists, Inc.

Prints of the two reels can be rented (\$2.50 per day) or purchased (\$50.00) from Brandon Films, Inc., 1600 Broadway, New York 19, N. Y.

★ ★ ★

### Films on Social Customs

Dorothy Hamlen, chairman of the audio-visual committee of the University of Akron, has prepared an interesting list of ten films on "social customs," including etiquette in general, travel and hotel etiquette, posture, good grooming, and club procedures. The reels are used in a course for freshmen. Film sources include the Ohio State Department of Education, Bell & Howell Co., Film Associates Co., General Motors, the University of Iowa, the University of Illinois, and Indiana University.



### A.L.A. Recordings

The American Library Association has branched out into a new activity, of significance to libraries, schools, and parents. It is now distributing for its Division of Libraries for Children and Young People five records\* of classic children's stories told by Mrs. Gudrun Thorne-Thomsen. Those available are *Gudbrand - on - the - Hillside*, *Sleeping Beauty*, *Baldur*, and *Tales from the Volsunga* (two records).

Teachers and librarians have long wanted to preserve in the simple storytelling form fine examples of stories and of the storyteller's art, and these five records are the first results of a project on which children's and school librarians have been working for several years. It is hoped that other records will follow. They are planned for schools, libraries, educational, radio, and home use.

Mrs. Gudrun Thorne-Thomsen is recognized as a writer as well as a master storyteller. These twelve-inch records, according to the announcement, enable her to do full justice to the stories selected for presentation and to preserve the flavor and essence of folk tales and myths that have endured throughout the centuries.

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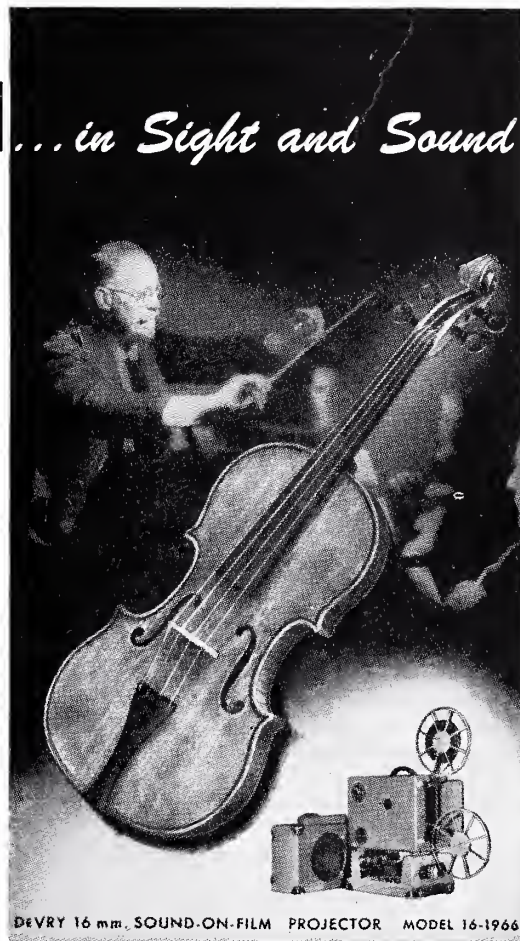
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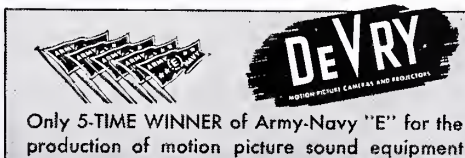
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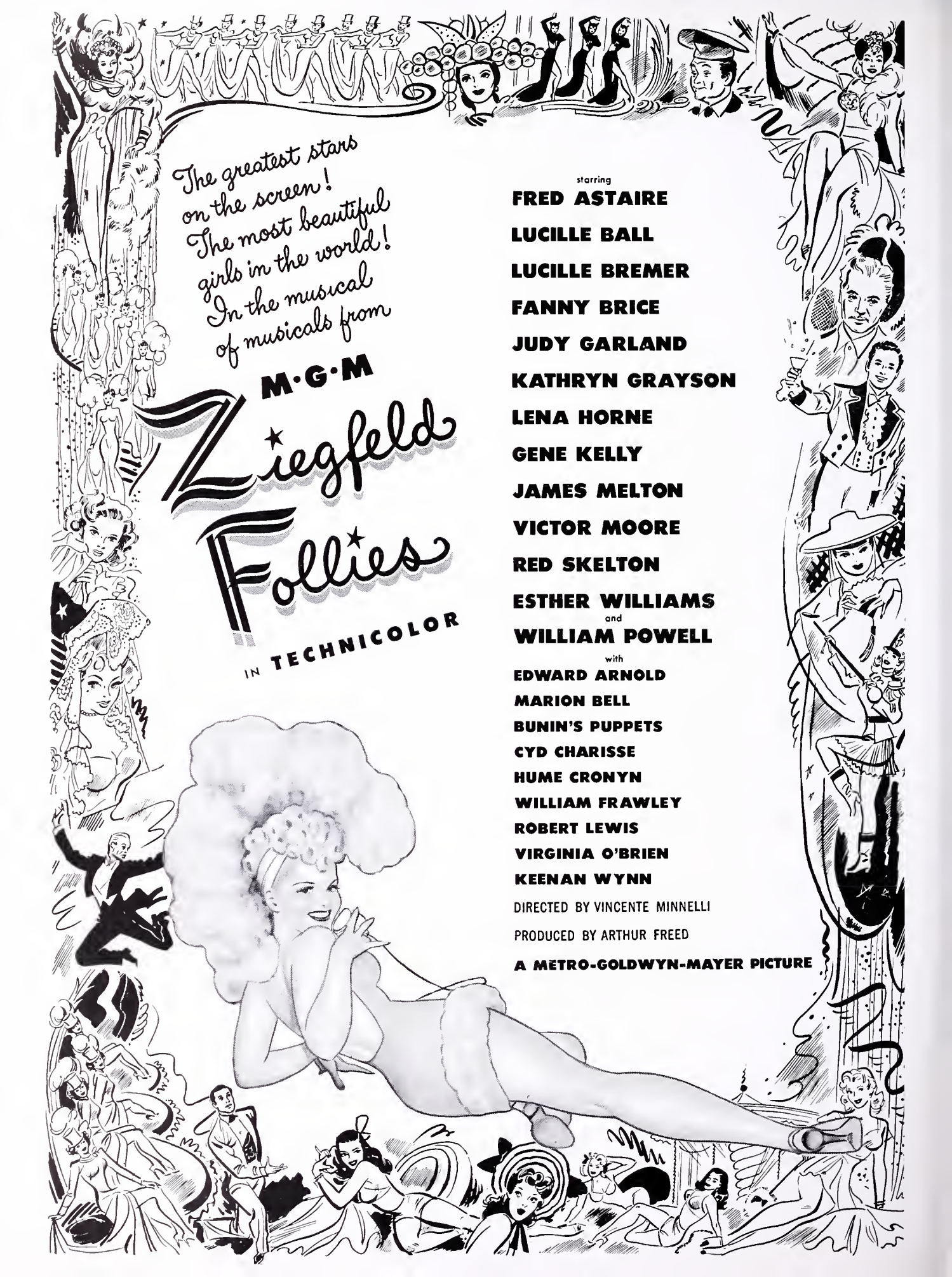
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MESSAGES  
TO AMERICAN  
SCHOOL TEACHERS

No. 14

## We Can't Back Into The Future

By ELIZABETH IRELAND, Superintendent of Public Instruction, State of Montana

OUR NATION no longer is the greatest provincial civilization in the world. Our ships sail the seven seas and all the skyways. We have become the greatest traders and travelers on earth.

If the United States is to maintain a world-wide influence, prominence, power and respect, the level of general education must be raised. No longer can we back into the future while looking at the past. The future must be faced head-on.

In these days, eternal vigilance should be exercised to instill in youth a high regard for democratic institutions and procedures, and the basic principles of the American way of life.

The youth of our land should be given abundant opportunity to inform themselves on current social, economic and scientific matters, and I know of no better or more pleasant way of securing such information than through the Reader's Digest, which contains present-day articles of lasting interest.

The Digest is widely used in the schools of Montana, and it supplies a definite need, for however valuable textbooks may be, they must be supplemented by just such varied and interesting briefs of current affairs and happenings as it offers from month to month.

I recommend it highly as a guide to the formation of right ideals in the minds of American youth, and to the evaluation of those principles which are basic in the government of a free people.

The Reader's Digest

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# FILM & RADIO GUIDE

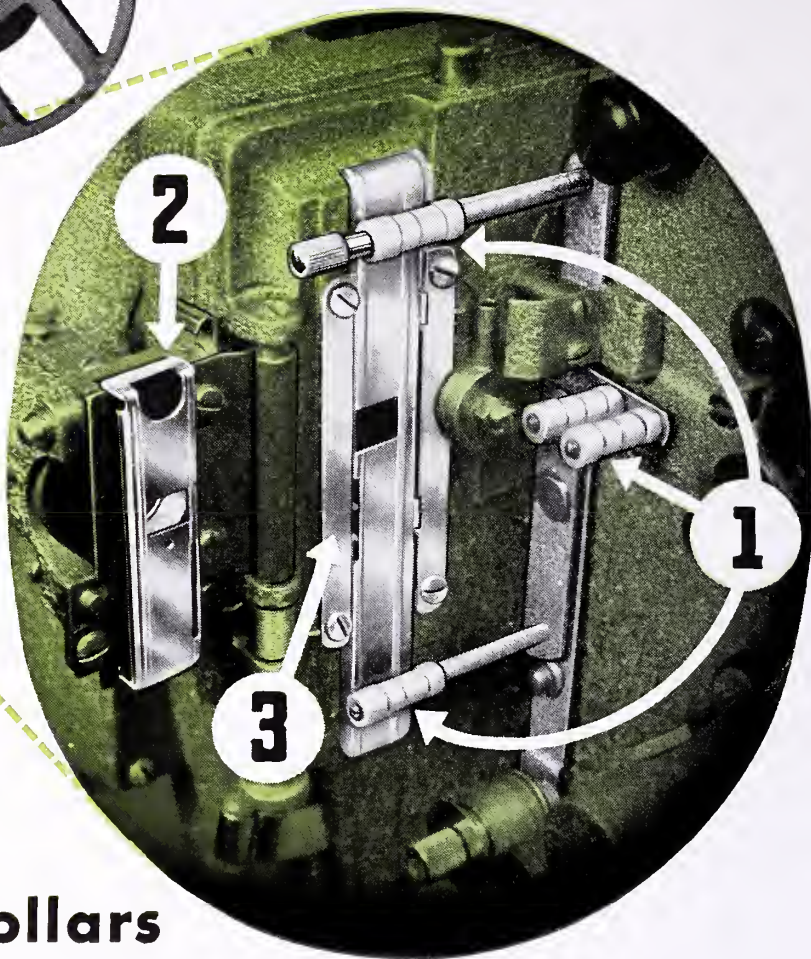
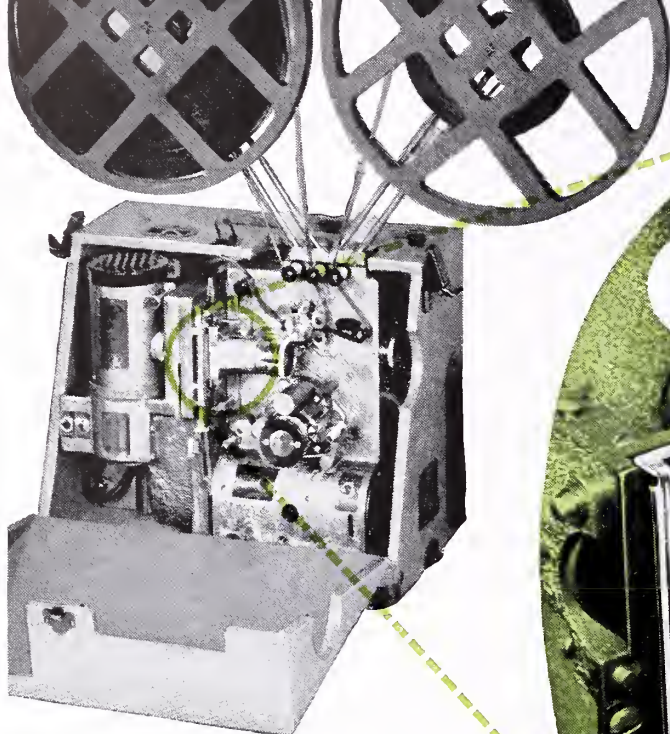
APRIL, 1946  
Vol. XII, No. 7  
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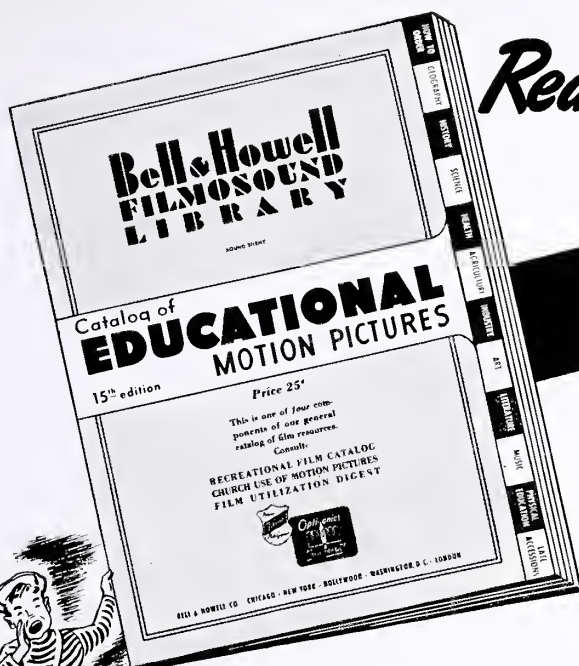


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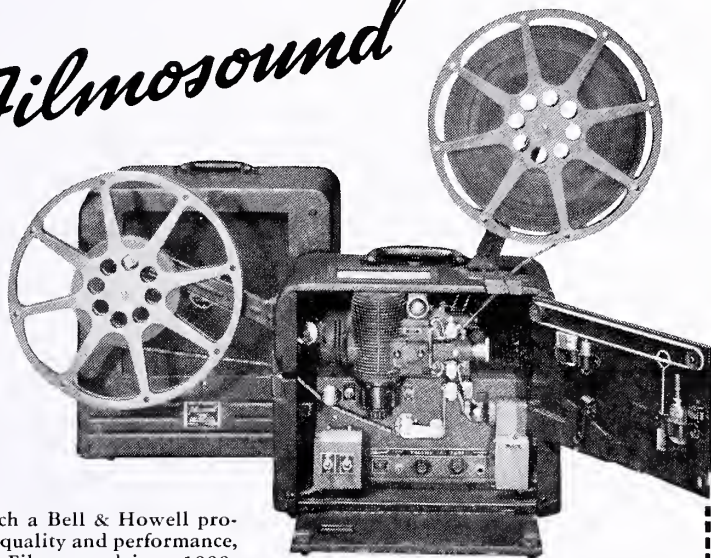
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S I G N A T U R E





# FILM AND RADIO GUIDE

EDUCATIONAL & RECREATIONAL GUIDES, Inc.

172 RENNER AVENUE, NEWARK, NEW JERSEY

VOLUME XII, NUMBER 7

APRIL, 1946

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# FILM AND RADIO GUIDE

WILLIAM LEWIN, EDITOR

APRIL, 1946

Volume XII, No. 7

## The Battle of "Free" Films

BY J. D. KNIGHT

Director, Audio-Visual Education Department, San Diego County Schools  
San Diego, California

In a recent article\* by B. A. Aughinbaugh, Director of the Slide & Film Exchange of the Ohio State Department of Education, appears a challenge to those who have a different philosophy from his own in the utilization of so-called "free" films. In this article there is a very stimulating, interesting, and challenging statement relative to the place of such films in our public schools. Some statements made in this article are extremely broad and general in their implications. So far as I know, no proof has ever been developed through research and experimentation to bear out some of these statements. If this article means to say that he does not believe the suggestions made by the "newcomer" that there are two kinds of free films, namely, those that are recreational and those which deserve to be classed as text films, then I would like to go on record as a believer in this classification. However, I would prefer calling them harmful and helpful propaganda "free" films.

If all free films are to be "outlawed" on the basis that they are released by public relations departments, I would desire a better reason than that some-

one advocates the idea that motion picture films are produced for the purpose of warping public opinion to a private viewpoint. I do not believe that any concern, or any individual, is free from bias. We are all trying to sell our opinions and attempt to influence the minds of others according to our way of thinking. I cannot believe that teachers throughout the country are not honest in attempting to teach better citizenship, stronger character, a nobler and better way of life. I would like to say emphatically that I do believe that there are two kinds of "free" films and that I classify most of them as propaganda films—films which attempt to formulate thinking and action for definite purposes. I select "free" films with this thought in mind: that I have a purpose in teaching; that I have a problem. My purpose is: building character, good citizenship, and an understanding of our environment and the problems of living. My problem is: how to attain my purpose? Some of the "free" films may be harmful propaganda or detrimental to my objective. Some of them may be the sort of tool which helps me to formulate and to build up character changes. If the purpose of the commercial firm is couched so subtly and its designs are

such that they do not assist in inculcating principles leading to a more complete life for the individual learner, I do not use the film. If the film is so constructed—be it that famous soap film (and grant that the company produces it to sell more soap)—that it enables me to present a teaching point on cleanliness, the care of the skin, a pride in personal appearance, to the extent that it helps me instill in the minds of the learner such ideals, I will use the film regardless of who produced it. I use it hoping to be able to make it coincide with my philosophy of developing an individual to the point that he will act in society in the most approved manner. When Mr. Auginbaugh spoke of all of these so-called "free" films and asked the question, "How many children are being taught today, in public schools, through certain promotional films, that "coil springs are the only proper type of springs for automobiles," etc., I ask the question, "How many are taught to react in the most desirable way spiritually and mentally to the problems of society in this complex world?"

It is true that "He who steals my purse steals trash, but he who steals my unsuspecting and confiding mind steals that which no one can return." Teachers are not trying to steal from the un-

\*See January, 1946, issue of "Film and Radio Guide."

suspecting minds of children. The producers of commercial films are not trying to steal from the unsuspecting minds in the majority of cases. We are beset on every hand by multitudes of experiences and opinions. We must sift these opinions to get the true conceptions and true values from this varied condition in our modern life. The teacher's job is to select and utilize the experiences of industry. How else can he prepare students to meet life's problems?

Mr. Aughinbaugh makes this statement: "The school pupil must be guaranteed that not one but all sides of any proposition will be given him." Commercial films, in my opinion, present a viewpoint, and that viewpoint is not to sell children out directly or indirectly to commercial interests. Many of these pictures have been produced to impress the public as to the quality and the advantages of a product, and I believe that a manufacturer's greatest pride in life is to give

to the public a lifetime of service for the betterment of society. If we as school teachers have failed and are failing to use propaganda films, or "free" films, if you please, for the benefit of society, we have missed the boat in all of our endeavors. Public schools, commercial concerns, our local, state, and national government are all resorting to the use of propaganda films. If we exclude or "outlaw" all such films, we would outlaw practically every documentary film in existence, including such films as produced by the Office of War Information, the Bureau of Mines, the Department of Agriculture, the Office of Inter-American Affairs, and all foreign films of every description that are now being circulated in this country, including many fine Canadian films. All are trying to sell something; some idea.

As free teachers working in a democracy, claiming the right to express our biased opinions, if you choose to call them such,

living in a democracy with freedom of thought and action as a dominating force, how can we help but feel we have missed the boat if we do not strive to glean the grains of thought from all available sources and weave them into a mature life?

Briefly, my point is this: The difficulty is not entirely within the tool itself. The fault is with the operator. How should the tool be used? How can it be used? Many teachers throughout the country are using these tools effectively and honestly. They work with a purpose, namely, to develop the individual learner. Our teachers do not believe anyone has all the facts. They realize that there are groups advocating the "left" and groups advocating the "right." We have the Old Deal and the New Deal. We have all sorts of *isms* in the commercial world, in our churches, and in our schools. We should attempt to utilize all means, free and otherwise, for a better tomorrow.

---

## Mr. Aughinbaugh's Rebuttal

Mr. Knight informs us that there has been no research to determine the effect of the school use of commercial promotional films (sometimes called "sponsored films"\*) on pupils. Doubtless this is because no college-of-

education professor has thought to swat a degree candidate with the question. But who cares? We are all pretty well fed up with such researches. For the most part, they merely dangle one more "key" on some brat's watch chain, like adding another scalp to an Indian's belt. The research reports are then laid dustily away in the college archives. If there has been no research, as Mr. Knight declares, why bring the subject up? What's sauce for my gander is sauce for his *goose*.

There still exist (I hope) the Mosaic Code and the Eleventh Commandment, which have been acceptable social law for many years, although neither Moses nor Christ ran a research project before handing them to humanity. But it was on this foundation that civilization and social ethics developed, and thanks to these principles, Christ threw the money-changers out of the Temple. I am only emulating Christ when I seek to kick this same gang of money-changers

---

\*The author does not regard films released by governments as sponsored films. He assumes the word "sponsored" to be used as it is in those radio programs in which the sponsor's "plug" is frankly called "the commercial." The "plug" in a sponsored film consists of the entire film.



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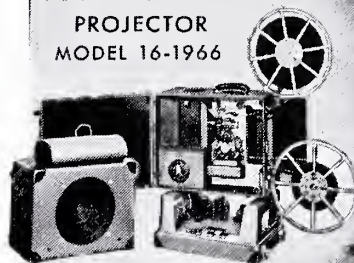
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**CALIFORNIA:** American Seating Co.  
207 S. Van Ness Ave., San Francisco.  
6900 Avalon Blvd., Los Angeles 3

**COLORADO:**  
American School Supply Co.  
1817 California St., Denver 2.

**FLORIDA:** American Seating Co.  
315 Masonic Temple Bldg.  
Jacksonville.

**GEORGIA:** American Seating Co.  
354 Nelson St. S. W., Atlanta 3.

**IDAHO:** Industrial Electronics Co.  
1200 Glison St., Portland, Ore.

**ILLINOIS:** DeVry Corporation  
1111 Armitage Ave., Chicago 14.

**INDIANA:** Modern School Supply Co.  
3810 E. 16th St., Indianapolis 7.

**IOWA:** Metropolitan Supply Co.  
602 E. 16th St., Cedar Rapids.

**KANSAS & MISSOURI:**  
University Publishing Co.  
1322 W. 13th St., Kansas City 1.

**KENTUCKY:** Office Equipment Co.  
117 S. Fourth St., Louisville 2.

**LOUISIANA:**  
F. F. Hansell & Bro.  
131-133 Carondelet St.  
New Orleans 12.

**MICHIGAN:** Michigan Products, Inc.  
1226 Turner St., Lansing.

**MINNESOTA:**  
Farnham Stny. & School Supply Co.  
Lumber Exchange Bldg.  
Minneapolis 1.

**MISSISSIPPI:**  
Mississippi School Supply Co.  
116 E. South St., Jackson.

**MONTANA & WYOMING:**  
Colborn School Supply Co.  
P. O. Box 1354, Billings, Montana

**NEBRASKA:**  
University Publishing Co.  
1126 "Q" St., Lincoln 1.

**NEW ENGLAND STATES:**  
DeVry Corporation  
52 Vanderbilt Ave., New York 17.

**NEW MEXICO:** Woodmansee School  
& Office Supply Co.  
302 E. Central, Albuquerque.

**NORTH CAROLINA:**  
Universal School Equipment Co.  
733 W. Hargett St., Raleigh

**NORTH DAKOTA:**  
Colborn School Supply Co.  
18½ N. Third St., Grand Forks.

**OHIO:**  
The Dobson-Evans Co.  
305-307 N. Front St., Columbus 15.

**OKLAHOMA:** Oklahoma Seating Co.  
17½ W. Main St., Oklahoma City 2.

**OREGON:** Industrial Electronics Co.  
1200 N. W. Glison St., Portland 9.

**PENNSYLVANIA:**  
Clem Williams Films  
311 Market St., Pittsburgh 22  
**S. CAROLINA:** American Seating Co.  
842 Abelia Rd., Columbia.

**SOUTH DAKOTA:**  
Brown & Saenger, Inc.  
120 W. Eighth St., Sioux Falls.

**TENNESSEE:** Asa Peterson  
James Robertson Hotel, Nashville.

**TEXAS:** American Seating Co.  
1118 Jackson St., Dallas 2.

**UTAH:**  
Western Sound Equipment Co.  
144 E. First St., Salt Lake City

**VIRGINIA:** J. H. Pence  
P. O. Box 863, Roanoke.

**WASHINGTON:**  
Industrial Electronics Co.  
1200 Glison St., Portland, Ore.

**WEST VIRGINIA:** D. E. Lovett  
P. O. Box 1127, Clarksburg.

**WISCONSIN:** Gallagher Film Service  
123 S. Washington St., Green Bay  
641 N. 7th St., Milwaukee.

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out of the schools. Neither the church nor the schools must be defiled by such unsocial parasites. Before anyone pleads their cause, we suggest that he consider what Banquo said to his friend Macbeth, when the Thane of Glamis, after one of his dalliances with the "instruments of darkness" was considering dirking the King of Scotland. The Bard of Avon, who never heard of "research," and to whom "keys" were merely a simple adjunct to locks, somehow or other managed to give vent to some startlingly good logic in spite of what Mr. Knight might consider unpardonable educational handicaps. The Bard, through Banquo, told Macbeth, and incidentally all those of future generations who would flirt with selfish interests:

"Ofttimes, to win us to our harm,  
The instruments of darkness tells us  
truths,  
Win us with honest trifles, to betray  
Into the deepest consequence."

It requires no research to distinguish right from wrong unless one has a conscience made hard by inattention. Herewith are a few "true stories" that would worry my own conscience, did I take a differant stand on this subject. If they do not worry Mr. Knight, or other readers of my article on "*Free Films*," there isn't much I can do about it. But there is one matter of which I wish to make very certain—I have no desire that *my own worrying* on this spbjet *shall cease*, and, judging from many letters I have received, *there are numerous others who feel likewise*.

INCIDENT ONE: One day a large railroad company, which we shall call "A," presented a beautiful calendar to a Cincinnati, Ohio, school teacher. The teacher hung it up and all admired it. A few days later the

agent of a second railroad ("B"), came to the school room and showed the teacher a much more beautiful calendar than the one she had previously hung. It was so nice that she accepted it and hung it up. A week or so later the agent of a third railroad ("C") tapped at her door and showed her his company's magnificent work of advertising art. She was very much pleased with it, for it was really a super-duper, but she refrained from accepting it, saying she had two fine railroad calendars already and had no room for a third. Thereupon this railroad agent delivered himself of what we regard as the "Sermon on the Mount" relative to advertising in schools. "Madam," he said, "our railroad is a tax-payer in this community, the same as are these other roads whose calendars you have hung. In view of this we request that you *either put ours up or take theirs down! You have no choice in the matter!*" He was so right that when the situation came to the attention of the Cincinnati Board of Education, the Board agreed with the railroad agent, and today NO calendars are displayed on the walls of Cincinnati schools except those printed and supplied by the Board, and all commercial advertising in schools is taboo!

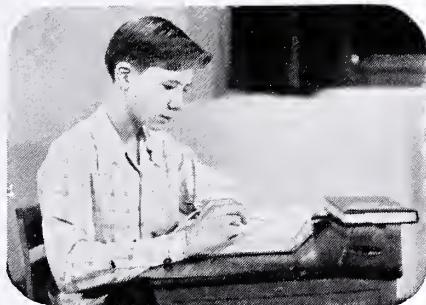
INCIDENT TWO: Coincidentally, the day I received my copy of the GUIDE carrying the article on "*Free Films*," I was called on the phone by the Ohio branch-manager of one of the nation's largest manufacturers. He asked me about our State Exchange, and, having received the desired information, told me that he had been sent a circular letter distributed by the head California representative of his company. This letter, he explained, told how the California office had

put the company's promotional motion pictures into numerous California schools and how beneficial this promotion program had been *to the company*. The California letter urged other state branches to follow this lead. The Ohio manager asked my reactions, which I gave to him as fairly as I tried to give them to my GUIDE readers. At the conclusion of my remarks, the Ohio manager agreed with my position *in toto*, stating that *no tax-supported institution had the right to participate in private propaganda of any kind*, and the Ohio office would *not* follow the California idea. Pigeons went home to their California roost!

INCIDENT THREE: The Ohio Exchange *bought* (mind you *bought*) several prints of a safety picture from a large manufacturer of automobiles. It was a rare case, since the picture was in no way related directly or indirectly to the firm's business, and our exchange would have bought it from any producer. We had had our prints several years when one day we discovered that the motion picture affairs of this concern had been turned over to a bright young thing in New York. He was going to handle matters expeditiously. He called on us for attendance reports. We replied that the prints were ours; that we had bought them; that we made no such reports. To this he answered that we must return the prints unless we made such reports. We told him we would gladly return them if he would send us a check covering what we had paid for them. We had called for a showdown, and all he could do was to comply by sending us a check. We returned the prints. Now, my dear readers, what would you do if a textbook company from whom you had bought books took such



## Speaking of Fundamentals...



From "How to Study"—William H. Brink, Ph.D., Professor of Education, Northwestern University, collaborator.



From "How to Use a Library"—Miss Alice Lehrer, Asst. Professor of Library Science, University of Illinois, Urbana, collaborator.



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an autocratic attitude toward its contractual obligations? But these *film advertisers do, and they are becoming worse*, thanks to knightly help. *Don't put yourself in their power! Stop encouraging this game—NOW!* Like liquor, if you get the best of it, *it gets the best of you!* Pause and consider whether it is better to obtain a picture free of cost with propaganda, or a picture free of propaganda with cost.

To a free country that is proud of its schools, we advocate that laws be passed, as have been passed for textbooks in some of our states, requiring the deletion of all commercial propaganda from motion pictures intended for school use. We predict that if such laws are passed, within a year all these so-called "free" pictures will be "free" of something besides their cost, or they

will be withdrawn because they will not serve their real purpose! Any one who believes that he can get something for nothing condemns himself as a sucker before he begins. We can not condone suckers as teachers. If any teacher wishes to use his pupils for a social experiment which may affect their mental well-being, we say *give him the gate and do it quick!* It just isn't knightly, Mr. Knight.

Since the appearance of our first article on free films, we find a hurried call was sent out for a huddle in Michigan. The outcome of that meeting is not known at this writing, but we do know that the film manufacturers, sound recorders, projector manufacturers, and commercial "sponsors" will all be for "sponsored films." They make money (temporarily at least) from any

user of films, and they know *these "sponsored" films can not exist without school usage*. But are school people going to desert the makers of *bona fide* educational films and become the tools of such commercialism? The book publishers will be gleeful if they do; it will further delay the full use of educational films. The substitution of "sponsored" for "commercial" is a snare unto the feet—they are identical in *purpose* and **EFFECT!**

By the way, who is Darrell Huff? He huffed quite a puff for his favorites in the February sixteenth issue of *Liberty*, but we can't see that he blew the house down or got the little pig.

★ ★ ★

**NEXT ARTICLE:** *How old is "old" when applied to educational motion pictures?*

# Sponsored Films for Schools

BY STEPHEN M. COREY

In October the J. Walter Thompson Company gave limited distribution to a 67-page mimeographed memorandum entitled "The Educational Motion Picture Field." The author was Mr. W. F. Howard, who spent the greater part of five or six months conferring with representatives of the armed services, of education, and of business in an attempt to find out what promise the educational motion picture field held for commercial exploitation.

In this report Mr. Howard estimates that the foreseeable maximum annual expenditure for visual education in the United States is approximately \$20,000,000, or \$0.84 per pupil. This estimate represents the "ultimate potential" and is approximately 75% of the present public-school expenditure for textbooks. This over-all figure of \$20,000,000 is broken down into items, one of which is a \$10,000,000 annual expenditure for educational films and motion picture projection equipment.

The J. Walter Thompson study discusses intelligently the role in public education of the "sponsored" film—the film produced and paid for by a commercial concern and distributed to schools gratis or for a very small fee. "Sponsored films, in the opinion of many educators, will have a real place in tomorrow's motion picture program in schools," Mr. Howard believes, and he adds: "If manufacturers



Stephen M. Corey, Professor of Educational Psychology and Director of the Audio-Visual Center of the University of Chicago.

can accept their responsibilities and obligations, it would seem likely that they would find an opportunity for showing sponsored films to an extent equal to the showing of non-sponsored films."

There is little doubt that within the next few years a large number of motion pictures will be made by American industrial concerns and that teachers and administrators will be urged to use these motion pictures in schools. There is no reasonable objection to this practice *if the pictures are appropriate*. The same standards should be employed to evaluate sponsored pictures as are employed to evaluate any other kind of instructional material that is used in schools. The fact that sponsored pictures are free, or almost free, should *per se* be no argument against their use.

In the past many sponsored

pictures have been subject to serious limitations as instructional materials. First, they were usually designed for a very heterogeneous audience. The point in the production of these pictures seems to have been to reach as large an audience as possible. This characteristic has disposed teachers and administrators to use these pictures in auditorium situations only. Most students of the use of audio-visual materials are in agreement that showing motion pictures to a heterogeneous group of boys and girls in an auditorium falls far short of exploiting the real educational potentialities of this medium.

Motion pictures that are designed expressly for classroom use, in contrast with sponsored pictures, are produced for a homogeneous audience. This homogeneity pertains to developmental level, interest, background, and as many other factors as can be taken into consideration. These films are made so as to bring about a maximum of learning rather than to be shown to the largest number of people at one viewing.

A second weakness of many sponsored films is that they have been titled in clever but misleading ways. This practice is partly the consequence of a suspicion on the part of the sponsors that their pictures may not be chosen for use in instructional situations purely on their merits. For example, *Scrub Game* is a picture on personal cleanliness, which advertises Procter and Gamble products; *Jerry Pulls*



*the Strings* describes coffee production; *Alaska's Silver Millions* tells the story of salmon; and *America's Favorite* urges greater consumption of ice-cream. None of these titles describes the content of the picture. This failure is a real limitation because many teachers order motion pictures for classroom use from an examination of their titles only.

In contrast, the motion picture that has been made expressly for classroom use is titled descriptively. For example, a film that deals with immunization would be called *Immunization* rather than *Defense against Invasion*.

A third limitation of many commercially sponsored pictures is that they deal with too many topics. The writer recently saw a picture which was produced by a national shoe company and which was divided into these four sequences: (1) the advantages of walking, (2) shoe styles, (3) care of the feet, and (4) the manufacture of a particular shoe. This diversity of topics makes it almost impossible for a teacher to use the motion picture intelligently. Carefully designed pictures made for classroom use usually illustrate unity in topic treatment. Different and unrelated topics are not developed in the same picture.

A fourth limitation of many sponsored pictures is that they are unduly influenced by practices which have proved to be effective in the entertainment field. For example, the sponsored picture frequently includes dramatization and elaborate background music; sacrifices in instructional quality are made to gain aesthetic appeal; entertainment, in the form of jokes, is introduced; and "big-name" radio commentators take the part of narrators. All this elab-

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## A DIARY FOR TIMOTHY

5 reels—40 mins.

The story of a baby born during the last winter of the war, telling what happens in the bitter world around him and giving a glimpse of better things to come.

## JULIUS CAESAR

2 reels—19 mins.

Act III, Scene II—the forum scene which follows the assassination of Caesar.

## MACBETH

2 reels—16 mins.

Act II, Scene II—the murder of Duncan.

Act V, Scene I—the sleepwalking scene.

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oration results because the picture is designed to carry its own incidental motivation, quite apart from the inherent worth of the concepts that are depicted. The assumption seems to be that the children will not want to

learn what is taught because of the apparent value in the lesson and hence that their attention must be arrested and held by the use of jokes, background music, well-known names, and a dramatized story.

# *Annotated Bibliography on the MOVIES*

## **"WHAT SHALL WE READ about the MOVIES?"**

A Guide to the Many Books about  
Motion Pictures — Their History,  
Science, Industry, Art, Future.

By WILLIAM LEWIN, Ph. D.

Chairman, Department of  
English, Weequahic High  
School, Newark, New  
Jersey

**25c a Copy**

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tions to "Film & Radio  
Guide."

Motion pictures made for schoolroom use are usually straightforward and unencumbered with irrelevancies. Entertainment is rarely introduced purposely, although frequently there are humorous episodes inherent in the lesson that is being taught. This characteristic of instructional films leads many people to criticize them and call them dull. They are dull if the students are not prepared to learn, and are not interested in learning, the lessons that the film teaches. In a sense, the motion picture made for classroom use assumes motivation; that is, it assumes that the students will be ready to learn the lesson taught by the picture. Getting them ready is largely the teacher's responsibility.

A fifth limitation of sponsored pictures is that either the amount of advertising or its nature is objectionable. An industry pays for a motion picture to be used in the schools because the industry hopes to benefit from its expenditure. This purpose is natural and understandable. In order to assure this benefit, most sponsored pictures carry a heavy load of advertising. Sometimes the advertising is obvious, and sometimes it is subtle. In many cases the advertising is introduced in such a way as to make it difficult for teachers and learners to distinguish between the instructional and the advertising aspects of the picture. While it is true that school libraries include many magazines containing large amounts of advertising, the editorial policy and format usually make it possible for the reader to differentiate clearly between advertisements and other types of context.

Films designed expressly for the classroom carry no advertising. Frequently, commercially

manufactured products are shown in such a fashion as to make the trade name identifiable, but the name is always incidental to the main lesson in the picture. A motion picture of a railroad trip would naturally make use of a certain railroad. Consequently the trademark or initials of that railroad would appear at several points in the picture. At no time, however, would the camera linger on the initials or the name of the railroad for a long time in order to be certain that the group does not miss the fact that this particular railroad was used.

A final limitation of many commercially sponsored pictures is that they are too long. Most of them range in length from two to five reels, or from twenty-two minutes to approximately one hour of viewing time. Because of the nature of most American school schedules, this period is too great. A three-, four-, or five-reel film cannot be shown advantageously because conscientious utilization involves preparation and follow-up suggestions, which usually are given within a single period. For this reason the great majority of instructional films are one reel in length. Seldom are they longer than two reels.

While the writer believes, as he stated above, that sponsored films, if they meet the same standards used to judge the worth of other kinds of instructional materials, should be used in schools, he is worried about "sponsored" instructional materials of all sorts. Teachers have fought for years, and with success, against the use of teaching materials that are produced primarily or even secondarily to advertise commercial products. Most of the attention of school people to date has been directed at printed materials.



There is no little evidence that this fight may have to be won over again in connection with so-called "sponsored" films. For example, Young America Films, in a preliminary announcement, stated that it was entering the field of classroom motion picture production and, by describing its proposed editorial policy and its intention to use qualified advisory committees, told teachers that the films would be educationally sound and authoritative. Despite this assurance, Young America Films, in a recent folder which apparently was sent only to industry and not to school people, urged the distribution of motion pictures to schools in order to advertise certain products that are produced by industrial firms. The following is a quotation from the folder:

No matter what you have to sell, you cannot afford to overlook America's 30,000,000 students and 1,000,000 teachers as an immediate and extremely responsive market. Today, and every day, these millions are in the market to buy. Educational films, effectively distributed, can help build acceptance for your product or service both directly and because of the powerful way in which students influence the purchasing habits of their families.

But most important of all is this fact: the future success of your company in the intensely competitive days ahead may well be determined by the educational job you do in America's schools today!

This appeal to commercial corporations to use the Young America Films distribution system ("More than 400 skilled school salesmen will personally promote your film.") is most disappointing. Another quotation runs:

When you can beam your message to this huge market with a proved medium of topnotch effectiveness and be sure of reaching it completely and intensively with the new Young America Film distribution service, you have at hand a golden opportunity.

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This may be a golden opportunity from the point of view of the Young America Films distribution service, which hopes to make money as an agent for sponsored films, but the practice certainly has evil implications for classroom instruction. The schools do not exist to enable manufacturers to influence the buying habits of American children. Any attempt to do so

is highly inadvisable and will, in the long run, defeat its own ends.

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**FILM & RADIO GUIDE**

# Why Better Radio Programs Are Coming

BY E. K. JETT

Commissioner, Federal Communications Commission

Within the not so distant future—probably within two or three years—large numbers of the American public will be able to take advantage of a remarkable new system of broadcasting called FM—Frequency Modulation. Credit for this development belongs to Professor Edwin H. Armstrong of Columbia University, who describes his invention as “a method of eliminating static in radio by means of frequency modulation.” Other American scientists and engineers, including some who developed radar, which enables us to see through clouds and fog, have also contributed to the present state of development of this vastly important and interesting new kind of broadcasting.

I imagine that most people, who have come to depend upon radio for so great a part of their news and entertainment, have heard something about FM. Some of you probably have heard FM programs, and are able to judge for yourselves the advantage of this system of broadcasting over AM, or Amplitude Modulation, which is the term for the present standard broadcasting service, now in general use. At present there are about 50 FM stations on the air. These stations are the pioneers in this new development of radio science—and they have already demonstrated—at least from the engineering point of view—that the new system of FM broad-

casting is sound and reliable. Within two or three years, it is expected that some 500 FM stations—ten times the present number—will be serving the American radio public.

FM broadcasting lies in the realm of the very short waves. Transmission will be on wavelengths much shorter than any of those now used for general broadcasting to the public. Naturally, FM involves the use of a new type of receiver. Therefore the great majority of radio receiving sets now in use, that is, those which do not include the FM receiving band, will not be able to pick up FM broadcasts. FM also involves the use of new transmitters by the broadcasters. Whereas the older broadcasting sites usually are in low, marshy land or open fields, the new FM transmitting towers and antennas will be placed on top of high buildings or hills.

Because of its high fidelity characteristics, FM will be greatly appreciated by musicians and artists who present the programs, as well as music lovers the world over, who receive the programs in their homes.

But perhaps the most obvious advantage of FM over AM, the present broadcast system, from the listeners' standpoint, is FM's freedom from noise and static. Most of the cracklings and poppings, due to man-made interference, electrical storms and other natural causes, that often annoy listeners to AM broadcasts, will be eliminated by FM.

A second and closely related advantage of this new system of

broadcasting is the freedom of interference from other stations which operate on the same or adjacent channels. Except in rare cases interferences will not be experienced within the service areas defined by the Federal Communications Commission, from stations located in the same or other cities.

The service areas of FM stations will be greater than those of existing AM stations. Persons residing in urban and suburban areas and for a considerable distance beyond, will enjoy excellent reception from all stations in their locality. In many cases persons residing in remote rural areas who have difficulty in receiving AM stations will get good reception from FM stations which are located on mountain tops.

The logical result of these features of FM broadcasting is that a great many more broadcasting stations can be built. At present there are 900-odd AM stations in the United States and there are demands for many more. The principal reason that the Federal Communications Commission has been unable to grant licenses for more AM stations is that all of the available channels are being used in most localities. With FM broadcasting, it will be possible to license more stations in a given locality. Indeed, it is believed that, by careful planning, several thousand FM stations can be authorized in this country. Furthermore, since the range of FM stations is not increased at night, as in the case of AM stations, it



will be possible to utilize the same channels in all countries without mutual interference.

Of course, just how rapidly FM broadcasting develops will depend on how rapidly you, the listeners, accept this new method of program transmission. While I hesitate to make predictions concerning the speed with which people will shift from AM to FM, I venture the guess that within four or five years after production begins, at least half of the homes of America will be equipped to receive FM broadcasts. And it is also my opinion that, in the densely populated metropolitan area, FM eventually will replace local and regional AM reception. However, the highpower clear-channel of AM stations must be retained throughout the years to serve rural audiences which cannot get good reception from FM stations.

During the transition period from AM to FM most of the receivers offered for sale to the public will incorporate both systems of broadcasting. The added cost for the FM feature will not be great—perhaps no more than you have been accustomed to pay for the short-wave international broadcasting range in your existing pre-war receiver. It is therefore to your advantage to obtain a combination set which will receive both AM and FM when the new models appear on the market. If your present receiver is in good condition you may wish to consider purchasing an FM adapter, or a receiver capable of FM reception only.

The vast possibilities of frequency modulation broadcasting offer a clear challenge to American broadcasters and American listeners. The broadcasters assure us that, under FM, we shall continue to get our favorite pro-

grams—and perhaps to enjoy them more than ever—since reception will be considerably better. More than that, we shall be offered an even greater variety of programs as a natural outgrowth of the tremendous increase in the number of stations and the number of services possible with FM. This increase means an opportunity for even wider discussion of public issues than we now enjoy. In short, it appears that FM provides one very important means of vastly improving the service of radio throughout the United States, to all the American people.

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#### Cleveland Schools Plan to Use Television

WBOE, Cleveland School Board radio station, expects to offer lessons by television, according to Dr. William B. Levenson, the station's directing supervisor.

"Although we are not yet in a position to announce definite plans, we hope to do daytime television broadcasts in co-operation with a commercial station," Dr. Levenson said. "Cleveland's school station has always pioneered, and we feel television lessons should be included in its schedule for the near future."

# AUDIO-VISUAL WHO'S WHO

## No. 49: John W. Gunstream

After a busy nine-year period of developing the eyes and ears of education in Texas, John W. Gunstream has resigned his position as Director of Radio and Visual Education, Texas State Department of Education, to assume directorship of the newly created Audio Video Institute, an organization designed to serve the schools, churches, and industry, in the field of sound and visual education.

Gunstream is a graduate of Southern Methodist University, Dallas, with the degrees of Bachelor of Arts and Master of Arts. He has done graduate work at The University of Texas and at Oxford University, and special work in the field of sound and visual education. He was formerly a superintendent of schools in public-school systems of Texas; Deputy State Superintendent of Texas; and later, Director of Radio and Visual Education in the Texas State Department of Education.

Gunstream, who is recognized as one of the nation's authorities in the field of radio and visual education, was one of the organizers of the Texas School of the Air, and has served as Vice-President of the Association for Education by Radio, as State Chairman for the George Foster Peabody Radio Awards, and as a member of several national committees in the field of radio education. He is one of the authors and producers of *Hablemos Espanol*, a series of recorded lessons in Spanish for elementary grades.

In the field of visual education, Gunstream organized the State Film Library Service for



John W. Gunstream, director of the new Audio Video Institute at Dallas, Texas

the schools of Texas. He was one of the organizers of the Texas War Film Program. He served as visual aids coordinator for the Texas State Guard and as state 16mm chairman for the War Finance Committee of Texas. He has also served as a member of a special post-war committee to study the needs of the schools in the field of sound and visual aids.

Audio Video Institute has been selected as the educational representative for the Radio Corporation of America, in Texas, Oklahoma, and New Mexico. In cooperation with RCA, this new concern will provide complete facilities in the field of sound and visual education, including all types of equipment and professional services in planning and utilizing scientific aids to learning in education and industrial training. Offices are located in Dallas, Houston, San Antonio, Lubbock, Albuquerque, and Oklahoma City.

In discussing the function of

the newly organized Audio Video Institute, Mr. Gunstream made the following statement:

"Education must adapt itself to the requirements of the Atomic Age. This imposes a tremendous responsibility on educational leadership. Most educators agree that the schools must provide more learning, faster learning, and better learning than heretofore.

"Such scientific aids to learning as the film, the film strip, radio, recordings, and many others, can contribute greatly toward this end. The proper application of such aids to learning is one of the major problems which education faces today."

★ ★ ★

## No. 50: R. Haven Falconer

R. Haven Falconer can honestly say that he was active in the non-theatrical film field while he was still in grade school. As a boy he ran Sunday afternoon programs of educational and fact films and film strips, for the afternoon services at St. Paul Congregational Church, at Nutley, New Jersey, of which his father was pastor.

Falconer was born in New York City in 1918. He attended grade school in Nutley and graduated from the Nutley High School in 1935, going directly to Dartmouth, where he majored in physics. After graduating in 1939, he remained at Dartmouth as director of Audio-Visual Education, a title to which he objected as being too all-inclusive. On his insistence, the title was modified to Director of Dartmouth College Films, but the job remained the same. In this



position he was in charge of the distribution and exhibition of educational and fact films, ran the students' extra-curricular activities in film production and distribution, and was responsible for the visual-aids program at Dartmouth. He also supervised the preparation of technical shorts for the Dartmouth Eye Institute.

While at Dartmouth he founded the New England Educational Film Association (NEEFA), of which he was Chairman of the Board of Directors from 1940 to 1942. NEEFA coordinated the release of educational films in New England, and was a joint effort of Harvard University, Boston University, the CCC First Corps Area, the University of New Hampshire, the University of Maine, and Dartmouth. It was responsible for greatly increased use of educational films in New England secondary schools and colleges through the creation of a common pool for fact films and the establishment of regular circuits for distribution.

In 1941, Falconer entered the armed forces. He was given a medical discharge one year later and became associated with the Army Educational Program as director of the Visual Aids Department of the U. S. Armed Forces Institute. This department supplied visual aids of all types to the Army and Navy, and recommended the visual-aids policy for peace-time army educational programs to be directed by the Information and Education Division of the War Department General Staff.

In September, 1945, his work with the Armed Forces Institute came to an end, and he became associated with Metro-Goldwyn-Mayer in that company's program for world-wide distribution of educational and fact



**R. Haven Falconer, head of educational department at the 16mm division of Laew's International Corporation.**

films outside the United States and Canada.

Falconer believes that educational films can be an instrument to promote world peace through public education and enlightenment, only if the films are adapted to meet each country's individual needs; hence, no educational or informational system can be imposed by the United States or any other source of material, no matter how valid the doctrine or the quality of the production.

Falconer's wife, charming Vera M. Kalal, is also keenly interested in visual education as a free-lance consultant and author. She was formerly a teacher of English.

★ ★ ★

#### **Eastin Pictures Company Plans Expansion**

Eastin Pictures Co., of Davenport, Iowa, which lost every male employee upon the outbreak of the war, is now welcoming its veterans home. Six ex-service men, including Kent D. Eastin, head of the firm, have just returned to executive positions with the company. A seventh received his discharge and

returned to his desk several months ago.

Of the seven, five saw extensive service overseas, four rose to commissioned rank, and two were decorated for bravery under fire.

Besides Mr. Eastin, who was a lieutenant in the U. S. Naval Reserve, the returned veterans include Edward H. Hieronymus, captain in the Army quartermaster corps, new general manager of the Davenport office; Tom F. Smith, electrician's mate (first class) in the U. S. Naval Reserve, now manager of the film and projector department; Robert K. Hieronymus, major in the Army inspector general's department, again to be general manager of the Colorado Springs office; W. Reid Wooldridge, captain in the Army field artillery, now assistant to the general manager; Kenneth J. Olsen, technician (fifth grade) in the Army medical corps, now manager of the shipping department; and Newell H. Dailey, staff sergeant in the Air Force weather service, now advertising manager.

In addition to the old employees who have returned, other ex-service men not previously connected with the firm have been added to the staff.

The company sent ten men to the Army and three to the Navy, including Mr. Eastin and all of his immediate assistants. It became necessary to close the firm's branch office at Colorado Springs, Colo., and the whole burden of the company's nationwide business in the rental and sale of 16mm sound films for educational and recreational purposes was thrown upon the Iowa office. The management and work of the firm was shouldered largely by the feminine employees.

Eastin's expansion program,



Back at their desks at Eastin Pictures Co., Davenport, Iowa, are these seven World War II veterans. Left to right, back row—T/5 Kenneth J. Olsen, Army Medical Corps; Electrician's Mate (First Class) Tom F. Smith, USNR; S/Sgt. Newell H. Dailey, Air Force Weather Service. Center—Lieut. Kent D. Eastin, USNR. Front row—Major Robert K. Hieronymus, Army Inspector General's Department; Captain W. Reid Waaldrige, Army Field Artillery; Captain Edward H. Hieronymus, Army Quartermaster Corps.

now resumed after interruption by the war, has made it possible to absorb the returning ex-service men without releasing other employees. Projects already under way call for early reopening of the Colorado office, rapid enlargement of the firm's list of school films, improved film and projector service to roadshowmen, and wholesale replacement of rental prints.

Among the new Eastin offerings is the remarkable Brit-

ish production of scenes from Shakespeare's *Julius Caesar*, described elsewhere in this issue of FILM AND RADIO GUIDE.

An interesting new rental plan is announced in the Eastin Guidebook to Instructional Films.

Under this plan, schools will be able to rent films for a full school week for about the same amount as formerly charged for one day's use. Paul C. Reed, director of visual and radio edu-

cation in the public schools of Rochester, N. Y., has commented that the "plan is unique in providing a distributional procedure in complete harmony with the best utilization practice."

Eastin's new Guidebook contains 48 pages of carefully selected instructional items, each described in some detail. While it offers numerous films of a general educational nature, the new list shows that the Eastin library is rapidly being expanded to include a good assortment of films meeting specific teaching needs in fields as widely separated as music and wood-working.

Other Eastin lists currently available are an 88-page catalog of entertainment films, an "Economy" list of 116 complete programs, and a special list of 49 new recreational short subjects.

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#### MGM's Foreign Representatives Visit Ampro Factory

The three smiling gentlemen giving rapt attention to the partially dissected Premier-10 Amprosound Projector are, from left to right, Marco Ortiz of Panama, Pedro Mena of Chile, and Alfredo Gonzales of Mexico.

These gentlemen completed their training at the Ampro plant in Chicago and recently returned to their respective countries to take active part in the vast MGM 16mm program recently announced by Loew's International for operation in foreign countries. These are but a few of the men who have been trained at the Ampro plant and at other 16mm motion-picture projector plants in the United States.

Under the watchful eye of Service Director Henry Wilson, left, they have learned not only how to completely disassemble Ampro Projectors, but how to

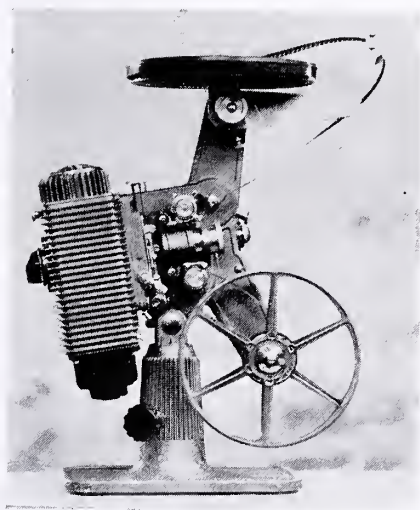


put them together again. In addition to intensive training in equipment, these men have been taught the requisites of good 16mm projection techniques and should be a credit to the great MGM organization in their future 16mm activities.

★ ★ ★

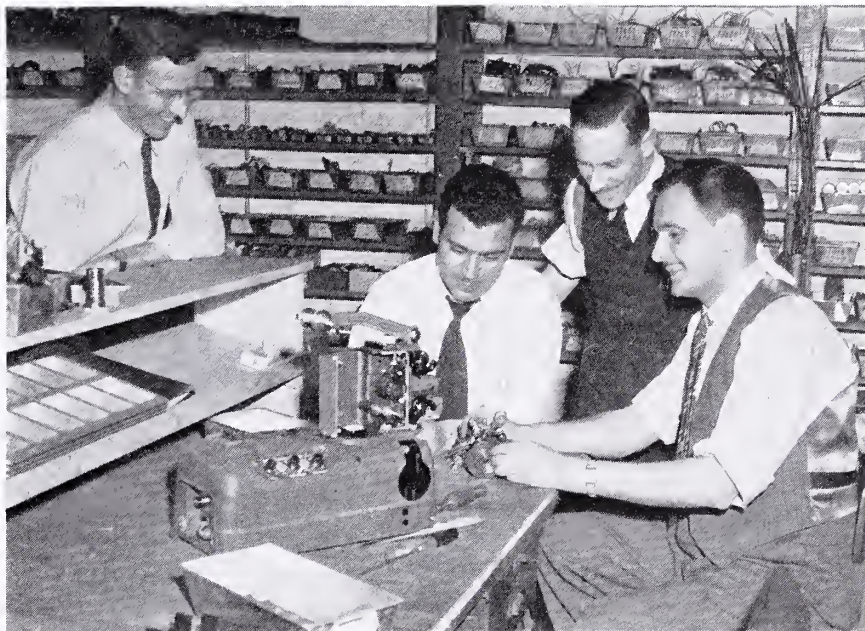
### Self-Rewinding Reels

A non-rewinding reel device for all types of movie projectors will soon be available. This post-war surprise for 16mm projectionists is manufactured by Motion Picture Equipment Company, Inc., 112 West 42nd Street, New York City. It promises to revolutionize the present method of showing movies.



The remarkable new non-rewinding reel.

This reel-set eliminates the need to rewind film for reshowing once it already has been shown. It is composed of two scientifically designed reels and a specially constructed attachment that will fit all 8mm and 16mm silent and sound projectors. It will save much wear and tear. It will also save time. Throughout the operation of this new device there is no friction of film with any metallic part of the reel or attachment. The two reels in the set may also be used in splicing, cleaning, and



A few of the trainees of Loew's International 16mm division analyze projectors at the Ampro plant in Chicago. After intensive training at Ampro, Bell & Howell, Victor, and other factories, these men return to foreign countries as experts in maintaining 16mm projection standards.

other operations. Inventor of the set is Miguel Lopez-Henriquez,

president of Motion Picture Equipment Company, Inc.

## Dubuque, Iowa, System of Visual Education

Hale C. Reid, Director of Visual Education at Dubuque, Iowa, is developing the audio-visual program along the following lines, notable as an example of cooperation between public and parochial schools:

The Dubuque Public Schools and the Archdiocesan Schools organized a Joint Film Library in 1944. An equal number of films have been donated to the library by both the public and parochial schools and total films now number 125. Thirteen public schools and thirteen parochial schools are members of the program.

At the beginning of the school year schedules are prepared for the entire year. Films are issued once each week and are loaned to the school for the week. Service is maintained to the extent

of examining, repairing, and re-winding of the films in the depository. Approximately 25 percent of the films are in use each week. Duplicate titles have been purchased of some of the more popular ones. Nearly all schools have their own projectors with the exception of nine elementary schools, where one projector serves three schools for one-week periods. Projectors are operated by students in the secondary schools and by teachers in most of the elementary schools. Additional purchase of projectors is contemplated, so that every school participating in the program will have its own projector.

The secondary-school members also participate in a rental program, using about the same number of films as are obtained from the joint library.

# Film Plans of the Protestant Church

BY PAUL F. HEARD

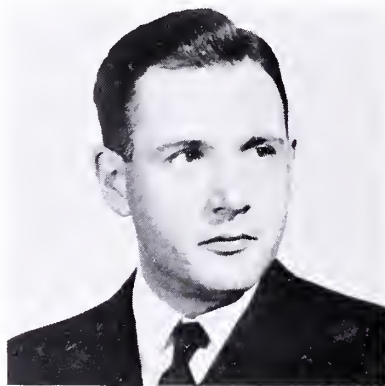
Executive Secretary, Protestant Film Commission, Inc.

Eventually, we are told, atomic energy may be harnessed to the will of man, and any one, with a flick of his finger and the turn of a switch, may enjoy all the comforts of life by taking advantage of this cosmic service. Meanwhile there are deadlier and more familiar uses to which atomic energy may be put. Problems of international cooperation, cultural and race relations, government and economics, ethics and personal psychology—pressing problems in these fields still remain fundamentally unsolved. Unless they are solved, no amount of material progress can save the world from an armed struggle which will be its *third*—and very likely its last.

These problems cannot be finally solved by making a survey, or studying the problem, or by years of research. They cannot be solved by conferences or conventions. They cannot be solved in committee, by legislation, or by making a report. They cannot be solved by education. They cannot be solved even if everyone wants them solved and uses all of the above techniques towards a solution.

No amount of good will and technical competence will be really effective in the solution of the world's problems unless accompanied by the formation of attitudes in the hearts of people which will make possible such a solution.

Over and over again, leaders



Paul F. Heard, Executive Secretary,  
Protestant Film Commission, Inc.

in many fields of human endeavor, in science and industry, in government and international relations, have stated that the ultimate solution of pressing problems in their fields lies in the realm of the spiritual. This challenge thrown out by leaders in secular fields is one which the Protestant churches cannot ignore.

The Protestant Film Commission believes that the solution of these problems lies in the fundamental attitudes and beliefs of individual people. At the same time we are aware of the most effective medium for influencing those attitudes—the motion picture. The Protestant Film Commission has been formed for the express purpose of using and promoting the use of that powerful medium for such ends.

During the war as film evaluator for the United Nations Central Training Film Committee and as War Orientation Film Officer for the Navy, I had the opportunity of learning how film was being used by the Nazis

to inculcate their ideals and to promote allegiance to their cause. I have seen how the film has been used to train men to fight, and to condition them psychologically and emotionally to kill. It seems to me that if film can be used so successfully in these ways, it must now be used to train men to live, to work together, and to inculcate those fundamental principles of Christianity which are basic to American democracy and to a stable order for the world.

The Protestant Film Commission proposes to use the motion picture in two ways. First—it will produce films of high technical and artistic quality for distribution in 16mm to churches, clubs, and schools. These films will utilize the techniques of the propaganda and attitude motion pictures which were developed by the armed forces during the war. Producers will be selected from both the east and the west coasts, on the basis of their skill in particular kinds of technique. Second—it will attempt to stimulate in the Hollywood motion-picture industry a greater sense of responsibility in the production of entertainment films which influence the attitudes and behavior of millions. It proposes to obtain in the production of entertainment films a fair representation of Protestantism, the portrayal of more significant moral themes, and the increased application to such production of standards of art and ethics. To achieve the above ends, the Protestant Film Commission will soon launch a fund-raising campaign with one mil-



lion dollars as its initial goal.

The first phase of the plan is for the production of films in the non-theatrical field. During the war, production of the non-theatrical film rose from a struggling business to a major industry, primarily through the activities of the armed forces. In the next few years, the production of non-theatrical films, and particularly of attitude-forming films, will, I believe, receive its greatest impetus from the churches.

When we stop to think that Protestant churches in America number 550,000, it is obvious what can be done with the non-theatrical film if we really stimulate this tremendous market.

Now, exactly what kind of films does the Protestant Film Commission propose to produce?

First—the Protestant Film Commission will produce films which promote many phases of the churches' specific program, including its humanitarian and benevolent projects. This will include films publicizing the remarkable medical and educational work being carried on by the missionary enterprise at home and abroad, and showing how much the church is doing to remove the seeds of hatred and to spread a practical conception of the brotherhood of man.

Second—the Protestant film commission will produce specialized films for use in the curriculum of Christian education.

Third—the Protestant Film Commission will produce films which show the application of Christian principles to pressing problems in many areas of life. It is about the possibilities in this third phase of our production program that I want to talk today.

The Protestant Film Commission is an official interdenominational agency of the Protestant

churches. Its organization embraces over seventeen different denominations and thirteen interdenominational agencies and boards. Obviously, we do not propose to produce films which deal with the superficial aspects of controversial issues or which champion any special political or economic point of view. We do propose to produce films designed to instill those Christian attitudes which are basic to the solution of problems in these and many other fields.

1. The family is one of the first subjects in which the Protestant Film Commission will undertake the production of attitude-forming films. The Protestant churches are concerned with the future of this basic American institution. Today the family is subject to many stresses and strains. The radio, the movies, the automobile, congested living conditions in our large cities, and our passionate desire to raise our standard of living, all have had an impact on American family life. A film is needed to place the institution of the family in its historical perspective, and to trace the history of the family from the days when its integrity was guaranteed by its status as a self-sufficient economic unit. Films are needed to portray what there is about the family which is worth preserving, and to suggest ways in which the worthwhile aspects of family life may be preserved, despite the forces of change.

Not only the family as an institution, but personal relationships within the family, including marriage and child psychology, are important subjects for films.

In the field of child psychology, highly valuable films might be produced showing how maladjustments between parents or mistakes in parents' treatment

of children often result in serious emotional disturbances for the child. We are not likely, however, to give any comfort to the school of psychology whose reluctance to see the child emotionally disturbed prompts them to advocate that children should be coddled and spared any pain at all, at the expense of developing moral fibre. Films produced by the Protestant Film Commission should make a real contribution by synthesizing the thinking of both religious leaders and child psychologists on this subject, and helping parents to follow a balanced course.

2. One of the greatest contributions of the attitude-forming film is that the very fact of making a film about a problem often tends to clarify our thinking about it.

It is this kind of contribution which we hope the Protestant Film Commission can make in the field of personal psychology. Dr. Norman Vincent Peale of the Marble Collegiate Church has said, "The principles of Christianity are in reality the subtlest form of psychology." Leading psychologists have said that the real secret of avoiding frustration, preserving mental health, and attaining the fullest development of the personality—lies in the realm of the spiritual.

One of the things which we need desperately today is a series of films on the elementary principles of psychology—on subjects such as how the mind works, the relation between the mind and the emotions, why we decide to do the thing we do, and the role of the subconscious in motivation. The man in the street, and even you and I, do not adequately understand ourselves and the real reasons for our actions. Not understanding these things, we go through life

on the basis of an elaborate system of self-deception, talking one thing and doing another. It is not only a matter of psychology. It is a matter of spiritual honesty and character. It is a matter that should be widely publicized, and on which the public should have the benefit of the point of view of both psychology and religion.

There should also be films on the nature and origins of neuroses, psychoses, and how these may develop into serious mental illnesses. The Protestant Film Commission could make a special contribution by making films which stress the spiritual basis of mental illness, and the role of the spiritual in maintaining mental health.

And here again is a point on which the findings of religion and psychology should be coordinated and synthesized. Psychology generally regards the guilt complex as a thing of evil and the basis of many mental ills. Christianity regards a recurring sense of guilt as an inevitable and almost wholesome influence in stimulating the individual to new endeavors. It would be extremely valuable, it seems to me, to have a film which brings the moral vigor of religion into an area of psychology in which many synonyms have been devised for moral weakness, and where such weakness is often coddled or regarded with clinical detachment.

Tremendous good has been done for the human race in the fields of psychology and psychiatry, and these fields are today beginning to be a favorite subject for Hollywood films. A further contribution, I believe, can be made by bringing the point of view of religion to bear upon a field to which it is so intimately related.

3. In the field of applied eth-

ics, the Protestant Film Commission has an unusual opportunity for the production of films to influence behavior. Ethical problems form the basis for much of literature and the plots of many Hollywood films. Nearly everyone, regardless of creed, is vitally concerned with the standards of right and wrong, and tries to apply these standards, in one way or another, to his own life. Here is an opportunity for the church to produce films, utilizing the dramatic-story technique, which will show people in modern life-situations facing their problems in a practical way and working out ethical solutions.

The right solutions must be made to appear more attractive, dramatic, and exciting than the "wrong" ones, and "goodness" thus dramatized and "sold" on its own merits.

This brings up the question of technique, a problem which applies to all of the films which the Protestant Film Commission will produce. These films must utilize the subtlest, most effective, and most persuasive techniques yet devised in the field of the propaganda and attitude motion pictures. We cannot simply tell people to be good and expect to achieve results. We have got to make them *want* to be good. These films cannot be obvious, or preachy, or moralistic, or inept. They must be genuinely effective. They must really change people—not just talk about changing them. They must actually do the job.

4. One of the most important issues in the world today is the question of social and race relations. Next year, this field will be the subject of study in the Protestant churches. A Protestant film program devoted to human betterment cannot be silent on this important question.

And in this field it is vital that we speak with that real persuasion that I mentioned a moment ago. It will do little good if we view with alarm, or dramatize, existing conflicts. We should not merely dramatize the problem and suggest a solution which is utopian, synthetic, and pollyanna.

Films in this area should be genuine attempts to minimize the prejudices against other groups, races, and cultures which nearly all of us possess. We must not make films which say what wonderful, broad-minded people we are for making such a film. Too many films in the attitude-forming field are made merely to please the people who make them, and thus we go around and around in an eternal squirrel cage. We have got to face realistically the status of our audience, and make films which will really have an effect. And to do this we cannot merely say how terrible it is to be prejudiced. We have got to be realistic—we have got to go to the root of the problem, figure out why we are prejudiced, and make a film which portrays the harmful effect of prejudice on *us*.

5. The Protestant Film Commission must make films which will instill the attitudes basic to the solution of many other vital issues of the day. One of these is the relations between capital and labor. I believe that the churches can make a real contribution to the solutions of problems in this controversial field. I believe that this contribution can be made, in part, through films. Here, as in all other areas, we must analyze the problems. We must get the facts. We must see both sides of the question. Then we must utilize the most effective psychological and motion-picture techniques



yet devised to make pictures which will help work out a real solution.

6. The field of democracy and citizenship offers another important area for the production of Protestant films.

During the war, it was discovered that many men in the armed forces lacked a real understanding of the American ideal, and were confused regarding the democracy and freedom for which they fought.

To combat this state of mind, both the Army and the Navy instituted programs of orientation and information, including not only material regarding the origins and progress of the war, but education in citizenship and in the basic concepts of American democracy.

Other political philosophies have used and are still using the most potent propaganda weapons at their command to instill allegiance to their cause. If we *believe* in American democracy, and if we believe that democracy is better in essence than *any* totalitarian philosophy, it is up to us to preserve this democracy by instilling loyalty to its ideals and training ourselves for its use. We must carry on the work in this field which was begun by the armed services under the stress of war. Here, as in all other crucial areas, we must have films.

I do not mean films which stress the point of view of any political party. I am talking about films on the basic principles of democracy, without which there would be no parties, or elections, freedom of religion, or freedom of speech.

To stimulate a greater understanding and appreciation of democracy is one of the aims of the Protestant churches. The Christian theory of the worth of the human personality is basic

to the democratic theory of the dignity of the individual and of his responsibilities and rights. Therefore it is highly appropriate that the churches engage in the production of films which will help preserve the American democratic ideal, which is essentially a Christian concept. No matter how well-intentioned, few other agencies can undertake the production of films in this area without calling forth charges of propaganda. And yet this kind of indoctrination in democracy is vital if we do not want to replace our American democracy by the totalitarian way of life. Here again the churches must lead the way.

7. Obviously, world peace is a subject with which the churches are vitally concerned. Here, too, is an area for films. Here the problem is made even more urgent by the advent of the atomic bomb. Now, as never before, we must have peace if the world is to survive. Yet it is doubtful if fear of the horrors of war, or even of complete extinction, is sufficient to keep the world at peace, as long as the prime factors in human behavior are selfishness and greed.

Here again it is the function of the churches to attack the problem at the roots. We must not just talk about brotherhood—we must “sell” it. We must not just talk about unselfishness, we must promote it as a practical attitude for our lives. We must instill in all people a sense of mutual interdependence. We must instill an understanding of other peoples and an appreciation, not hatred, of their differences. We must instill a sense of the basic similarities of all peoples, so strong and so convincing that we will all really grasp the concept that we are one people and one world.

And here, too, films produced

by the Protestant Film Commission can play a compelling and decisive role. Obviously, the most effective kind of attitude-forming can be done with young people and with children. An extremely important part of the work of the Protestant Film Commission will be the production of films especially designed for showing in church schools. These films will be concerned with instilling Christian attitudes on many of the subjects we have mentioned above.

These are some of the high lights of the plans of the Protestant Film Commission for films which we will produce. Most of these are attitude-forming films, all of them designed for one ultimate goal—the betterment of the human race, and the building of the Kingdom of God, not at some future time in another world—but on earth, here, and now.

In addition to conducting a non-theatrical production program, the Protestant Film Commission is vitally concerned with the role of the Hollywood entertainment films in influencing attitudes and behavior.

It cannot truthfully be said that any Hollywood film is purely entertainment. The entertainment film has a tremendous effect upon manners and morals, fashions and standards of living. Whether producers intend it or not, very often entertainment films also have an effect upon our basic attitudes, prejudices, and fears.

We do not ask that Hollywood producers make their entertainment films more innocuous. Neither do we ask that they make them less scintillating, dramatic, or entertaining.

We do ask that the producers take responsibility for the unavoidable effect of these pictures on people's lives.

Just as in any other art, almost any entertainment film that is any good must be propaganda for *something*, and must have a point of view. The Protestant Film Commission is interested in seeing that the points of view taken by Hollywood films are constructive, and that the attitudes which these films instill make for the betterment of human life.

We are interested in seeing that in a medium which is perhaps the greatest American art, recognized standards of art are increasingly applied.

The application of such standards is not inconsistent with box-office considerations. Hollywood is continually looking for a "formula" to increase its box-office returns. Many of the formulas of the past have proved very unreliable indeed. We believe that the application to entertainment films of standards of art and ethics is just that formula for which Hollywood has been looking. Coupled with intelligent promotion, we believe that the application of such standards is the surest method which has yet been devised for insuring box-office returns.

We are tremendously impressed with entertainment films which dramatically and entertainingly promote constructive ends, and influence for the better the attitudes and behavior of millions. We believe that Hollywood has performed an impressive service in the production of such films as *How Green Was My Valley*, *Our Vines Have Tender Grapes*, and in the production of religious films such as *Going My Way* and *The Bells of St. Mary's*. This, we hope, is just the beginning. We believe that the traditions of all religious faiths offer a wealth of material for further films in this important field. We believe that

Hollywood entertainment films can perform an untold service by more presentations along these lines, and by the portrayal of other worthwhile and constructive themes.

In summary, the plans of the Protestant Film Commission are two-fold: to produce non-theatrical films which are concerned with human betterment, and to stimulate the Hollywood motion-picture industry to produce entertainment films which also contribute to this end. It is to support this program that we will shortly launch a national campaign for funds.

In an issue of *Fortune* published before the war, the churches were criticized for failure to lead the way in the application of religious principles to the problems of modern life. It was said that, in contrast to the early days of Judaism and Christianity, the churches today do not take the lead in the solution of our problems, but merely conform to progress which already has been made.

In the preachments of the church *Fortune* found no spiritual leadership, no ringing words of prophecy.

I do not believe that this is the fault of our spiritual leaders. Great religious leaders of all faiths are constantly deepening our insight into spiritual truth and its insistent message for today. But modern spiritual leadership requires new techniques, new tools, new media. Already the press and the radio are being used in this regard. There remains the most effective means of persuasion in the world today—the film. Of this powerful medium, the Protestant churches are now prepared to make full and compelling use. Through film, the church may finally make heard its prophetic voice.

## 16mm Releases



**WILLIAM BOYD**

IN 12 GREAT

**HOPALONG CASSIDY**

WESTERN FEATURES

with GABBY HAYES,  
JIMMY ELLISON

6 BIG  
FEATURES  
Starring

**Jean  
HERSHOLT**

as **DOCTOR  
CHRISTIAN**

Glorious Music  
Riotous Comedy  
**LAUREL & HARDY**  
in  
**THE BOHEMIAN  
GIRL**

HAL ROACH FEATURE

**Paul  
LUKAS**

**JACK  
LONDON'S**  
Famous Novel  
**MUTINY  
ON THE  
ELSIMORE**

FIRST GOLDWYN  
Picture in 16mm.

**The  
NORTH STAR**

ANNE BAXTER - DANA ANDREWS - WALTER  
HUSTON - WALTER BRENNAN - ANN HARDING  
JANE WITHERS - FARLEY GRANGER  
— ERICH VON STROHEIM

HAL ROACH'S BIG  
COMEDY FEATURE

**"PARDON  
US"**

with  
**LAUREL & HARDY**

**ASTOR  
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CORP.**

130 WEST 46th STREET  
NEW YORK 19, N. Y.



# AUDIO-VISUAL AIDS IN SOCIAL EDUCATION

From a Report by a Commission of the National Council  
for the Social Studies

The gravity, number, and complexity of the problems to be faced by the citizen in the transition and postwar periods, and the need for broad understanding of these problems, will impose a heavy burden upon social studies teachers. The social studies curriculum will be more crowded than ever; time and energy will be at a premium. It is imperative that social studies teachers utilize to the fullest possible extent all effective means for enriching and facilitating the learning process.

Visual and auditory aids, such as maps, globes, charts, graphs, models, mounted pictures, slides, slidefilms, sound and silent motion pictures, radio programs, and recordings have demonstrated their effectiveness in the armed forces, in school, and out of school. Yet too few of these newer tools of learning have been readily available to teachers, and their use has been all too limited. Too few school administrators appreciate fully their importance or make adequate provision for their full utilization. Many teachers have not received adequate training in the most effective methods of using these tools. The Commission recommends that:

—there be a clear recognition on the part of teachers and laymen that many pupils cannot learn effectively from the printed page; that all pupils need the real and vivid experiences provided by visual and auditory aids; that emotional drives which facilitate learn-

ing are often provided by these aids

—individual teachers, private and public agencies, and educational organizations undertake further experimentation and research in methods for using these tools effectively and that provision be made for disseminating the findings among teachers and others concerned

—colleges and universities establish more courses and workshops for the training of teachers in methods of effective use of audio-visual aids

—educational organizations, including the National Council for the Social Studies, collaborate with foundations, government agencies, and the motion picture and radio industries in the preparation of auditory and visual aids to social education, for all levels of instruction and for all topics

in the social studies curriculum

—the supply of multiple copies of visual aids and recordings be increased and made more readily available and easily accessible to teachers in depositories such as those of the United States Office of Education, state departments of education, universities and colleges, boards of education in the larger communities, public libraries, museums, film centers, and other agencies

—boards of education equip classrooms adequately for the effective use of these tools, and that the National Council for the Social Studies, in collaboration with other educational organizations, foundations, and public and private agencies, undertake a study of the equipment needed and issue recommendations.

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## FILM & RADIO GUIDE

# Behind the Screen Credits

BY HELEN COLTON

Hollywood Editor, "Film and Radio Guide"

Hollywood is always in a hurry. To get rush jobs done, it has learned that the fastest errand boy in town is Paul Mantz, the noted flier, who operates his own airline out at the Lockheed Air Terminal in Burbank. Mr. Mantz is best known as the "Flying Cupid" who pilots eloping movie stars to Yuma or Las Vegas. Actually, though, most of his busy life is spent on less romantic business.

A typical week in the schedule of the Paul Mantz Airline might include such varied jobs as these: aerial stunting for a movie; flying Clark Gable to South Dakota for duck hunting; a camera crew to Biloxi, Mississippi, to film scenes at Keesler Field for *Seven Were Saved*, Pine-Thomas picture about the A.A.F. Air Rescue Service; movie executives to Washington, D. C., for meetings to discuss the snarled labor situation in the industry; a Technicolor camera crew high over the High Sierras to film cloud formations for a film library; a crew for an insurance company to take aerial pictures of a ship wrecked off the coast of Mexico, to determine if its cargo could be salvaged; water, food, blankets, sleeping bags, medicine, and chemicals to marooned fire fighters for the U. S. Forestry Service.

To handle all these jobs, Mantz maintains a fleet of about fifty planes, including a C47, a C67, a Lockheed 12, a Spartan, a Stinson, and a Basic Trainer 13. Many of the fifty planes are what Mantz calls "eggbeaters"—old crates which are rented



Paul Mantz

out to movie companies for scenes set in the various periods in which the planes were flown.

Besides himself, he employs five pilots. He gets several applications a day from people who want to pilot for him. But only those with long, tough experience under all sorts of flying conditions stand a chance. They must have had a minimum of 2,000 hours in the air, to qualify for insurance. Every seat in a Mantz plane is insured for \$25,000; Mantz himself for \$50,000.

A chartered ride in a plane is costly, sometimes running into the thousands; it has to be, to cover the plane, supplies, insurance, salaries, and stop-over expenses for the crew if it has to wait in any city for the return trip. Every flight on a large plane carries a pilot, co-pilot, and flight engineer. The smaller planes, used for short hops like the "Honeymoon Express" to Yuma or Las Vegas, are operated only by a pilot.

Mantz's first movie customer was the late Douglas Fairbanks, Sr., who phoned him one day

seventeen years ago and said: "How about flying me down to Mexico for some deep-sea fishing? It's the only way of getting there without missing the ball game." Fairbanks loved to listen to sports broadcasts, and whenever Mantz flew him, he'd sit immersed in radio reports of athletic events which Mantz would tune in on his radio and relay to Fairbanks via the earphones with which people listened to the radio in those days.

Not long after that, Elsie Janis, "Sweetheart of the American Expeditionary Forces" in World War I, hired Mantz to fly her around the country on a lecture tour. Cecil De Mille, the movie director, was the next show-business name to take to the air. By then, the idea began to get around in the movie colony that flying was a safe, sane, and quick way of getting things done in their busy lives, and Mantz was on his way as pilot to the movie colony.

Mr. Mantz has frequently doubled for actors in flying roles, sometimes with nearly catastrophic results. Once he had to fly through a barn, and he cleared the sides by inches; another time, doubling for Cary Grant in *Only Angels Have Wings*, he took a sheer drop off a cliff, smashing his plane and some bones. For *Thunder Birds*, he had to fly upside down and throw out a pair of overalls to Gene Tierney on the ground. The wind threw the overalls right back into his face, blinding him for a few moments as he skimmed dangerously low over a water tower.



During his many years of stunting, the closest he came to death was while doubling for Fred MacMurray in *Men With Wings*, a history of aviation. As he was taxiing down the runway for a take-off in an early-vintage plane, the motor became overheated and burst into flames. The fire spread instantly to the highly inflammable fabric of the "eggbeater" and became a roaring inferno. Only the quick action of the fire-fighting crew saved his life.

Ever since then, he hasn't been keen about stunting scenes in which he has to fly old crates like that one. He did get back into one, however, for scenes in *Captain Eddie*. But nothing more dangerous happened than his landing at a nearby naval air field in an old World War I biplane, and scaring the Navy fliers half to death when he stepped out of the cockpit wearing 1918 flying clothes. They thought he was a vision of 28 years ago come to life!

All his hairbreadth experiences have taught Mantz to take preventive measures against the possibility of accident, whenever possible. Right after the U. S. entered World War II, when there was a lot of rumor-mongering about Jap and Nazi parachutists coming to blow up our bridges and reservoirs, Mantz had to double for Richard Dix making a low parachute jump. The stunt was to be done in San Fernando Valley. Days beforehand, he advertised in the local press, urging the valley farmers "not to shoot the parachutist," who was only a movie stunt man and not a Nazi or Jap. He did the stunt and floated down out of the blue without even a BB gun aimed at him.

Not all of Paul Mantz's exciting adventures in the air have come from movie work. He has

made many dramatic aerial rescues of persons who were wounded in desolate mountain passes while hunting, or persons taken ill far from a doctor.

Of the many rescues he's made, none was more dramatic than a 220-mile flight from a petroleum refinery at Santa Maria, California, where a deep-sea diver was stricken with the dreaded "bends," to the decompression chambers of the Mare Island Naval Yard at San Francisco. Mantz had to fly no more than *fifty feet* above the ground all the way! But help hadn't been called in time, and the poor fellow died. Mantz now keeps a portable oxygen unit, which fits into any plane, for emergency trips to give the passenger a better chance to live. In about a year, he's had forty occasions to use the oxygen equipment.

Mantz was born in Redwood City, California, in 1903. As a kid, he was as airminded as the youngsters of today are, although aviation was even younger than he was. At 16 he took his first flying lesson at the Palo Alto School of Aviation. Then he worked for a year as manager of the local gas and electric company, but his heart wasn't in it. He enlisted as an

Army Air Cadet and received his training at March Field. When his Army hitch was up, he came to Hollywood, lured by the tales of the financial success of Dick Grace, one of the first of the aerial stunts. Soon he was one of the most sought-after stunts in the business. After Douglas Fairbanks, Elsie Janis, and De Mille hired him to pilot them, he got the idea of starting his own airline, offering only chartered service, and he has been doing that ever since.

Too young for World War I, he joined the R.A.F. when World War II started, and ferried bombers from Newfoundland to England. When the U. S. entered the war, he became a Lt. Colonel in the U. S. Army Air Force Motion Picture Unit, stationed at Culver City, where he trained combat camera units which made many of the thrilling documentary films of the war. He hopes these documentaries have helped to make people at home painfully aware of the horror of war. He thinks such pictures ought to be shown over and over again through the years as a white-hot reminder to young people to take active part in plans for avoiding future wars.

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# A TEACHER LOOKS AT THE MOVIES

*Frederick Houk Law, Famous Educator,  
Reviews Current Photoplay Offerings*

*Assisted by Other Teachers*

**THE KID FROM BROOKLYN.** Social force. RKO. Norman Z. McLeod, Director. Based on a play by Lynn Root and Harry Clark. Adapted from a screenplay by Grover Jones, Frank Butler, and Richard Connell. Recommended for all.

Danny Kaye always plays to comic perfection any part in which unexpected and utterly unusual responsibilities suddenly fall upon him. With his innocent, guileless and self-distrustful manner he shows the embarrassment that we all feel when fate puts us in hard circumstances. We laugh at his seeming inability to master difficulties. We wish that we, too, had his good fortune to change ridiculous failure into glowing success.

In *The Kid from Brooklyn* Danny Kaye is a meek and mild milkman who goes patiently on his altogether too-early morning rounds—and then suddenly finds himself one of the most celebrated pugilists in the country, fighting even the national champion. He knew nothing about fighting; he had no particular strength or skill; he did not dare to face an opponent; he leaped from the ring and tried to run away; he never really knocked anyone down—and yet he won a long series of ring victories, left brutal bruisers unconscious, put his name in all the papers as the great champion of champions—and didn't deserve it at all!

That seeming contradiction of all common experiences, combined with the milkman's con-

stant efforts to escape his circumstances, makes extremely comic material.

Put into Technicolor, and further illuminated and enlivened by the Goldwyn Girls, the antics of Danny Kaye are irresistibly funny. Virginia Mayo, Vera-Ellen, Fay Bainter, Walter Abel, Lionel Stander, and Steve Cochran contribute largely to unrolling the series of paradoxical events. Call it farce, slap-stick comedy, or just Danny Kaye, *The Kid from Brooklyn* will prove a big box-office success and will rest many a weary mind.

F. H. L.

★ ★ ★

**RENDEZVOUS 24.** 20th-Fox. Spy melodrama. James Tinling, Director. Recommended for all.

An atom-bomb motion picture! A melodrama of a conspiring Germany in years to come! International spies! New methods of using atomic power! Here certainly are thrills for those who like to be thrilled.

*Rendezvous 24* tells how United States and British secret-service men, just in the last second of possible time, save the city of Paris from utter destruction by a remotely controlled atomic bomb. Right in the heart of the United States, cooperating with its scientists in regard to control of the atomic bomb, is a distinguished German scientist. He manages to go back to his fellow-conspirators in their cave laboratory in the German mountains, leaving behind him

the belief that he had been killed in an automobile accident. Then follows the hunt. Secret-service men pursue him, locate the headquarters of the men who have discovered how to destroy all the cities of the world, and there shoot them down.

*Rendezvous 24* has no subtlety nor does it ascribe much cunning to German men of science, nor much care or common sense to British and American secret-service men. The inevitable beautiful young woman, a German agent, learns easily enough all about the foreign spies, and they themselves walk readily into traps. Only last-minute heroics save the day.

For the Saturday-afternoon children's audience, and for all who like their melodrama served partly cooked, *Rendezvous 24* will prove interesting and even mildly exciting. It is clean, straightforward melodrama, without undue horror, and it does carry a message: "Be prepared."

F. H. L.

★ ★ ★

**SUSPENSE.** Romantic ice-revue melodrama. Monogram. Frank Tuttle, Director. Screenplay by Philip Yordan. Generally recommended.

Around the pleasing personality and marvelous skating of Belita, Monogram has constructed a story that gives the English-born star full opportunity to show her unusual ability as actress and as skating expert. *Suspense* leads one to see remarkably well Belita's womanly qual-



ities in her various roles as wife, companion, romantic lover, and woman awakened to her better self. What one will remember longest from *Suspense* is the striking personality of the skater, as revealed in her athletic skill and in her enacting of the romantic parts that she plays.

The action takes place principally in a Los Angeles Ice Garden, in which Belita, as Roberta, a star skater, provides the main attraction. A wandering ne'er-do-well gains a position in the Ice Garden and induces the skater to draw crowds by performing the peculiarly dangerous feat of leaping through a ring of long, sharp swords, pointed directly at her. Later the roving adventurer pays her such attention that the husband becomes insanely jealous and tragedy results.

In one strong episode in the High Sierras of California, where Belita skates upon a mountain lake set among snow-covered peaks, we see a huge, thundering avalanche of snow, ice, and great rocks pour down into the narrow valley.

Belita's numerous skating acts have been managed with such skill that we see the events from the point of view of the audience in the Ice Garden and at the same time appreciate them from the point of view of the actual performer. Those skating scenes, instead of being mere spectacles of ice ballets, although as such they are presented with vim and spirit as well as beauty, all develop interest and climax.

*Suspense* carries out its name and produces thrills galore.

F. H. L.

★ ★ ★

**NIGHT CLUB BOOM.** *March of Time.*  
Released by 20th-Fox.

Everyone is curious about night clubs; many persons never

visit them; the *March of Time* takes audiences on a tour of all the most notable night clubs in gay New York. That alone guarantees the interest of the new *March of Time*.

Incidentally, the picture shows that labor-saving devices, as well as baby-sitters, now free fathers and mothers and most of their families, to leave their homes occasionally and seek pleasure in motion pictures, athletic events, stage-plays, eating places, and night clubs that offer special entertainment.

It is startling to realize that \$600,000,000 of United States money every year goes to night clubs, of which there are no less than 70,000 in the land. Night clubs represent big business, call for careful planning, employ thousands of persons, and constitute a major feature of life in the United States.

*The March of Time*, in its picture tour, takes us to the bright lights of Broadway and the upper forties and fifties, and also down into the coarser places in the Bowery. We see the dining places, the dancers, the specialty performers, the kitchens and the wine cellars. We sit with famous guests, such as Jinx Falkenburg, Bert Lahr, Elliott Roosevelt and Faye Emerson, Ed Wynn, and others.

Yes, this is the cheapest and the easiest of all ways to learn about New York's night club life.

F. H. L.

★ ★ ★

**THE BRIDE WORE BOOTS.** Equestrian comedy. Paramount. Irving Pichel, Director. From a play by Harry Segall. Screenplay by Dwight Mitchell Wiley.

Virginia racing horses leaping fence after fence in a mad race to win the most prized cup of the year; riders and horses falling; tense, breath-taking moments; a dramatic and unexpected finish—such is the climax

of *The Bride Wore Boots*, a farce-comedy about a Virginia girl who loved horses, and her husband who hated horses.

As the aristocratic Sally Warren, lover of horses, Barbara Stanwyck appears to excellent advantage, sitting her horse well and showing good sportswoman spirit. Robert Cummings, as Jeff Warren, a popular author who from childhood has hated even merry-go-round horses, falls headlong again and again and appears to gain the sympathy of his mount.

This motion-picture play, which in some respects much resembles Richard Harding Davis's famous story, *Mr. Travers's First Hunt*, is a merry, rollicking, care-free presentation that mingles social comedy, the marital tug-of-war, rivalry in love, and downright farce. To all this Barbara Stanwyck adds the necessary touch of central character interest. Rivalling her for the love of "her man," Diana Lynn proves an especially capable foil.

In the course of the plot development we see (with sorrow at his loss) the late Robert Benchley, who plays an indulgent and observant uncle to the twin children of the fighting pair.

Such horse stories, when well done, give particular pleasure—and this is well done, interesting, amusing, and a good driver away of dull care.

F. H. L.

★ ★ ★

**THE WELL-GROOMED BRIDE.** Social comedy. Paramount. Sidney Lanfield, Director. Based on a story by Robert Russell. Screenplay by Claude Binyan and Robert Russell.

Ray Milland, as Lieutenant Briggs of the Navy, during the 75 minutes of running time of *The Well-Groomed Bride*, has one long series of anxious moments trying to persuade Olivia

DeHavilland, as Margie, to give up a magnum of French champagne. No—in spite of all the events in *The Lost Weekend*, he has not the slightest wish to drink any of the champagne. His cranky Naval Captain (James Gleason) had ordered him to get a magnum of French champagne with which to christen a new 40,000-ton aircraft carrier—and if he did not get it demotion stared him in the face. On the other hand, the young lady's fiance (Sonny Tufts), coming home from the Aleutians, had telegraphed to his ladylove to buy the biggest bottle of champagne in San Francisco—and there was but one such bottle! The girl gets it first! How did the worried Lieutenant get the bottle away from her?

That is the story, and it is a good story and a lively one, full of laughter and surprises. In the course of events you find yourself "in the top of the Mark" in San Francisco, looking off over the lights and bridges of that city. You go up and down hotel elevators, you pop into and out of hotel rooms, you sympathize with the determined girl and also with the equally determined Lieutenant—and then into the action comes a blonde from Oregon. Can you guess the rest?

Ray Milland, as you know he would, plays his part superbly, and Olivia DeHavilland is at her best. A cheerful, happy lot of enthusiastic nonsense, *The Well-Groomed Bride* provides most happy entertainment. F. H. L.

★ ★ ★

**HEARTBEAT.** Social comedy. RKO. Sam Wood, Director. Screen play by Hans Wilhelm, Max Kolpe, and Michel Duron. Generally recommended.

*Oliver Twist*, *Cinderella* and *Her Prince*, and *Pygmalion* together tell the story of *Heartbeat*. Action begins with Basil

Rathbone, as a kind of Fagin, teaching a group of men and women the art of picking pockets; the story develops when Ginger Rogers, as one of the most promising girl pupils, most surprisingly goes to the Embassy Ball in Paris; events conclude when the reform-school girl gains recognition for her better self.

Still, the story is not quite so simple, for it has a great deal of originality in its development. Adolphe Menjou, Jean Pierre Aumont, Henry Stephenson, and Mona Maris, as members of the ambassadorial society of the France of many years ago, all take part in a long series of interest-holding episodes that become more and more complicated until at last "boy gets girl."

If in some scenes blonde Ginger Rogers is disheveled and dirty-faced, in others she wears lovely garments and carries herself with all the airs that fascinate the diplomats who surround her in the play.

Without attempting any more than the merest surface realism, *Heartbeat*, as its title indicates, is a pleasant romance of a foreign land, a past time, and a gutter-girl who suddenly becomes a princess.

Long ago such novels as *The Prisoner of Zenda* and *Grustark* told of men who fell in love with real princesses; the Cinderella and Pygmalion stories likewise always have attracted attention, and do attract it especially today. Director Sam Wood has kept this picture story in the fanciful mood, has aimed merely to interest for the moment, and thus has made a happy entertainment—old-fashioned story-telling for people of all ages.

F. H. L.

★ ★ ★

**A SCANDAL IN PARIS.** Picaresque trogi-comedy. Released through United

**Artists.** Screenplay by Ellis St. Joseph. Douglas Sirk, Director. Generally recommended.

Approximately a hundred years ago there lived in France a great rascal named Eugene-Francois Vidocq. Himself a criminal and a close associate of desperate criminals, he became chief of the Paris police. Knowing the criminal mind thoroughly, he became such a shrewd detective that he has given his name to numerous detective stories of unusual interest.

*A Scandal in Paris* tells amazing episodes in the life of the famous—or infamous—Vidocq.

The picturesque setting of Paris a hundred years ago forms an excellent background for this old-fashioned romance of a great rascal. George Sanders plays to perfection the incomparable Vidocq, master criminal, master of ladies, master of men, master of himself, aiming even to rob the Bank of Paris. Akim Tamiroff plays the servile, bloodthirsty scoundrel who accompanies Vidocq. Carole Landis admirably enacts the flippant, money-seeking light-lady of the story, and Signe Hasso the timid true-love.

To see *A Scandal in Paris* is much like reading one of the old French romances about Vidocq, great criminal and great detective. Perhaps the influence of George Sanders added such cynical touches as: "Sometimes the chains of matrimony are so heavy that it takes three to carry them." At any rate, repartee plays a large part in the presentation.

Particularly amusing is a complete family of rascals, including aged men and women, middle-aged relatives, young men, and a small boy.

Picturesque, different, highly romantic, and strongly directed, *A Scandal in Paris* grips attention.

F. H. L.



**THE DARK CORNER.** Mystery melodrama. 20th-Fox. Henry Hathaway, Director. Screenplay by Jay Dratler and Bernard Schoenfeld. Based on a story by Leo Rosten.

If you like your melodrama thick, here it is, rough, brutal, murderous, with fierce fist fights, attempted killing by auto. shooting, and the fine touch of throwing a man bodily from an upper floor of a high city building. *The Dark Corner* has a very dark corner, indeed, for an innocent man finds himself beset by unknown enemies who try to take his life.

Following the good rule set by Shakespeare, this motion picture shows a young woman (Lucille Ball) leading a young man (Mark Stevens) to meet all emergencies and rise triumphant over difficulties.

William Bendix plays strong-arm villain for the evil genius of the events, and Kurt Kreuger and beautiful Cathy Downs play strong roles that help to boil the melodrama to dangerous action.

The ingredients for the plot are a man who had been imprisoned for a crime he did not commit, a treacherous wooer of ladies, a murderous thug, and a jealous husband. The saving grace is a charming and faithful secretary—and who does not wish for one? The scenes of action are at times in the dark corners of city streets under the shadows of the elevated, and at times in the aristocratic, art-crowded residence of a millionaire.

This mystery-melodrama holds its secret well, keeping full revelation until the end of a long series of startling episodes. Interest in the mystery as to who it is who causes all the villainous attacks upon a man who acts suspiciously and at the same time maintains his innocence, helps to soften the too-

brutal events.

*The Dark Corner* has the quality of interest, but parts of it will shock many persons, and will leave disagreeable impressions.

F. H. L.

★ ★ ★

### What Mrs. Harrow Says About "The Dark Corner"

A skillfully developed double-murder mystery is *The Dark Corner*, in which the hero is made the scapegoat in a plot to liquidate the lover of an unfaithful wife. As far as I could detect, there are no loopholes, and the story holds the attention riveted throughout with several twists that seem refreshingly original. Moreover, the necessary murders do not follow a noisy act of table throwing, bodies rolling over each other and pistol snatching, which I thought Hollywood considered an inevitable climax for all murder mysteries. I'm glad to find myself mistaken in regard to the film in question.

To be sure, the bedroom set was Hollywood rather than representative of the taste of a cultivated art dealer. At the end we were just a little let down when the Irish cops prepared to comment on a piece of sculpture. The combination of art and cops as critics offered great promise, but we needed Peter Finley Dunne to write the quips.

It must not be overlooked, however, that on another slight occasion in the picture, just a child blowing a whistle provides humor and excellent psychology. A much larger element, one of great satisfaction, was the acting of Lucille Ball, who shows versatility in a part which wasn't to amuse but to portray devoted love and mental agility.

CAROLYN HARROW

**SO GOES MY LOVE.** Comedy romance. Universal Pictures. Directed by Frank Ryan. Screenplay by Bruce Manning and James Clifden. Based on "A Genius in the Family," by Hiram Percy Maxim.

Jane Budden, young and pretty, played by Myrna Loy, decides in the day of bustles and stage-coaches to go to Brooklyn to find a rich husband. During her campaign, she falls in love with, and marries, a poor young inventor (Don Ameche). After marriage, he makes a fortune, so that Jane finds it has been profitable to indulge in ideals.

The plot is thin, the characterization colorless, the acting undistinguished. The actors are given no opportunity to show their talents. As the story ambles along, there is much padding, which in one instance is amusing. With the intention of administering a beating to his first born, the father (Don Ameche), with the cooperation of the child, experiments with different branches cut from a tree on their grounds. From the living room the mother and her visiting relative hear the switches cracking in the bedroom above. Not realizing that the branches are just being tested on the bed and not on the child, the two ladies endure mental agony and marvel at the control of the youngster. But the audience never loses itself in the story or the acting; it is conscious all along of just watching a Hollywood movie.

CAROLYN HARROW

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Reprints of the Illustrated Guides to "David Copperfield," "Treasure Island" and "A Tale of Two Cities" are available at 5c a copy.

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# A High-School Student Looks at "The Green Years"

BY ESTELLE NACHBAR

Age 16, Student at Weequahic High School, Newark, New Jersey

**THE GREEN YEARS.** Intimate story of a boy. MGM. Victor Saville, Director. Screen play by Robert Ardrey and Sonya Levien, based on the novel by A. J. Cronin. Produced by Leon Gordon.

In bringing A. J. Cronin's novel, *The Green Years*, to the screen, MGM has done creditably. The movie contains more Cronin and less Hollywood than is usually the case in the picturization of a novel.

The most striking difference between the book and the movie is the important role which the lovely Alison Keith plays in Robert Shannon's life. In characterizing her, Robert Ardrey and Sonya Levien have executed a complete about-face. Here is not an unattainable, practical, musical madonna, but a very warm-hearted Scotch lassie, appropriately starry-eyed, to supply the love interest. In the movie, it is she who is weak, while Shannon is strong. In the book, Shannon is a dreamer, and Alison a determined young lady.

Adam Leckie, in the book, displays the brash characteristics of a high-pressure insurance salesman, while in the movie he is a soft-spoken scoundrel with a sophisticated veneer.

Schoolmaster Jason Reid's lisp and moustache are happily dispensed with, leaving a devoted pedagogue in place of the unstable bundle of complexes of the novel.

In almost all motion pictures which are made from novels, the personalities and emotions of

the characters are greatly simplified. This is especially necessary in *The Green Years*, since the book is written from the viewpoint of Robert Shannon, whose impressions of different people changed as he grew older. In this movie, which presents a span of eighteen years in two hours, the personality of each character had to be established in the mind of the audience in one or two pertinent scenes, and not deviated from. Thus Grandpa remains a wise, lovable old reprobate, although in the book Robert Shannon is frequently disgusted at his antics. Papa Leckie's extreme parsimony is evident at once when he apportioned the food at Robert's first dinner. This first impression is furthered by his willingness to sell a beloved toy of Robert's, and his reluctance to buy a much-needed suit for the boy. Even Robert Shannon, the "hero," is subject to having his character made less complex.

Although the basic construction of the plot follows Dr. Cronin's very closely, there are two major deviations, one for dramatic, the other for ethical effect. Since Robert attempts to win the Marshall Scholarship after he has begun to work in the boiler factory, his failure to win the scholarship is all the more significant, because he must return to an occupation for which he is wholly unsuited, and in which he is not happy. In the novel, Robert's return to his religion occurs after Grandpa's will, guaranteeing him the

longed-for university education, is read. In the movie his period of doubt is considerably shorter. By the time Grandpa has most dramatically died to the tune of "God Save the King," Robert is already safe within the fold, indicating that not the money, but his inner self had to do with his return to grace.

The manner in which the conflicting religions of Scotland and Ireland were handled is one of the commendable attributes of *The Green Years*. Canon Roche is not a hypocritical preacher in the book, nor is he in the novel. The religious ceremonies are presented with dignity, as is Robert's observance of them. The attitude of Robert's relatives toward his religion has been tactfully changed from open hostility to a rather unwilling acceptance.

It was most interesting to note the relative importance given to various scenes in the movie as compared with the novel. Grandpa and his cronies teaching Robert to box, one of the most humorous scenes in the picture, is dashed off in less than a page by Dr. Cronin. Perhaps the success of a similar episode in *The Bells of St. Mary's*, in which a certain boxing lesson is one of the highlights, encouraged MGM to do likewise. The discovery of the golden plover's nest by Gavin Blair and Robert, a significant step in a friendship which was not emphasized in the movie, is treated as a short scene. Cronin may say plenty about Grandpa's "unique" hat, but it does not



## Introducing a Starlet



Beverly Tyler as Alison in the Screen Version of "The Green Years."

really come to life until Grandpa (Charles Coburn) gives it a reassuring pat as he saunters down the street.

In fairness both to the novel and to the motion picture, it must be remembered that each employs a different method of approach. What takes the least time to read is most suitable for the visual medium because of the action involved. Someone reading of the egg-hunt by Gavin and Robert might have thought it beautiful prose. Nevertheless, it was entirely unsuited for the screen.

In conclusion, we may note that the film makes certain additions, employing "Hollywood touches." Alison singing "Auld Lang Syne" at the Flower Show, with Robert looking on lovingly is totally unnecessary to the story but rather pleasant. Then there are the added love scenes between Alison and Robert. These are enacted in the true Scottish tradition, upon a bridge. Grandpa selling Papa Leckie's encyclopaedia is an excellent bit of "business" which the good Dr. Cronin might well have included in the novel.

\* \* \*

### Synopsis of the Film Version of "The Green Years"

The film opens with Robert Shannon (Dean Stockwell), an orphan, arriving from Dublin, Ireland, in the small village of Loganford, Scotland, to make his home with his grandmother, the kindly, hard-working wife of Loganford's fatuous and thrifty assistant sanitary inspector, Papa Leckie. It is Mama Leckie herself (Selena Royle) who meets the lad on his arrival, forgets her Scottish reserve long enough to give him a welcome hug in public, and initiates him into the vagaries of her sprawling family.

Murdoch, sober, bespectacled youth (Robert North), is Mama Leckie's youngest son and therefore Robert's youngest uncle. Kate, daughter of the family (Jessica Tandy), teaches school

and is the prisoner of her own confused emotions. Adam, the oldest Leckie son (Norman Lloyd), is a successful and pompous insurance executive who lives elegantly in London. Papa Leckie himself (Hume Cronyn) is greedy, scrimping, vain, a veritable Old Scrooge, who, granted the doubtful authority of minor officialdom, bears himself as a power in the municipality.

Only Grandpa Gow (Charles Coburn) is human enough or independent enough, to make the sensitive youngster feel completely welcome

in this ill-assorted household. The two strike up a warm friendship. Grandpa, being Mama Leckie's father, is really Robert's great-grandfather, but the child is more in spiritual accord with the Rabelaisian old gentleman than with anyone else in the family. Grandpa, called Dandie by his friends, is a bawdy, lusty, incorrigible with the demeanor of a mangey lion, the understanding heart of an unregenerate drunkard, and the authority of Sir Oracle.

Young Robert's efforts to reconcile his Irish Catholic upbringing within

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the narrowing confines of this rugged Presbyterian home atmosphere brings him to a declaration of open rebellion against his matriarchal great-grandmother Leckie, Papa Leckie's mother (Glady Cooper), who rules the family with an iron hand.

It is this despotic beldame who makes Robie a suit of clothes out of a discarded green petticoat, causing him to become the butt of cruel jokes at the hands of his young schoolmates. Only an inconclusive fistfight with Gavin Blair, handsome young son of the town's wealthiest family (Richard Lyon), redeems Robie's faith in himself. The two, Gavin and Robie, become fast friends after the fight.

Robie, in frequent company with Gavin and pretty Alison Keith, another schoolmate (Eilene Janssen), now experiences for the first time some of the pleasures of childhood. Robie's happiness is really complete when Gavin gives him an old microscope with which to pursue his all-absorbing interest in science.

The youngster has performed brilliantly in school; so brilliantly that he

is nominated as a candidate to compete for a five-year medical scholarship at the University. Thrifty Papa Leckie, however, rules that it is time Robie (now Tom Drake) paid his own way, and sends him to work in the Loganford Boiler Works.

Robert, desperate, appeals to grandpa, and the old gentleman takes the case to Jason Reid (Richard Haydn), headmaster of the school and Robie's early mentor. Together they decide that grandpa shall sign the necessary documents and Jason shall give the young man six weeks of the most intensive tutoring to enable him to win the scholarship examinations.

The family finally packs Papa off to visit Adam in London and collect a 50-pound debt which has been owed for years. Papa Leckie also is interested in the status of Grandpa Gow's life insurance, amounting to 500 pounds, which has been drawn in Papa Leckie's favor and paid by grandpa out of his small remittances as a condition of his remaining a member of the Leckie household instead of going to the workhouse.

Robert's intensive studies exhaust

him to the point where he is stricken with pneumonia before the end of the scholarship examinations. He flunks out, and goes back to work in the boilershop. Meanwhile Alison (Beverly Tyler, now) has developed a fine singing voice and goes to the University to study.

The family misses Grandpa one night, and the next morning his hat turns up by the side of the pond, indicating suicide. But Grandpa, red-eyed and haggard from a four-day carousal, appears. He'd been in jail.

Robert nurses Grandpa through the after-effects of his debauchery, but the old gentleman is warned that another repetition will mean his life. A few weeks later, at the gay and colorful Highland Games, he succumbs to a stroke. He dies in Robert's arms as Alison, guest soloist at the great carnival, sings.

At the reading of Dandie's will, a codicil reveals he has left his insurance to Robert—who, with it, finally realizes his long desire and sets off for the University to begin his medical studies. Alison is there, waiting for him.

## The "Green Years" as a Novel

BY HARRIET BERNHEIM

Age 17, Student at Weequahic High School, Newark, New Jersey

*The Green Years* is the story of Robert Shannon, a young orphan whose Scottish mother had run away from home and married an Irishman. Robert was raised as a Catholic, and after his mother's death, he went to live with his Scottish grandparents. Living there also were his grandfather's mother and his grandmother's father. The story tells of his experiences at school and at home, and of his attempt at the Marshall, an important scholarship examination. He missed winning because of an attack of diphtheria.

The four main people in his home were: Grandpa, his great-grandfather, who was an irresponsible, boasting, penniless man; grandma, his great-grand-

mother, who was a religious woman and who thoroughly disliked grandpa; mama, his grandmother, who was a very kind woman who had to "put up with" a very "tight" husband; and papa, his grandfather, who had forbidden his mother to enter the house after running off and who was a stingy, boastful, intolerable man, always talking about his promotion to head of the Waterworks.

The great-grandfather, who was treated quite badly by papa, especially after mama's death, had an insurance policy, which was supposed to have been made out to papa. It seems that when Robert had been unable to win the Marshall, grandpa had gone to the lawyer and changed it,

so that Robert would be the beneficiary. The old man did this so that the boy would be able to attend school with the money and become a zoologist (a desire that was always his greatest dream).

After grandpa's stroke and subsequent death, Robert was told that he was to receive the money, much to the dismay of papa and Adam, an uncle.

The book ends with Robert again stepping into the church to offer thanks for this wonderful gift.

I enjoyed this book very much. I hated to leave it until I was finished, and then I was sorry that I had finished it. I think I'll read it again after I see the movie.

## PHOTOPLAY GUIDES

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# A Guide to the Discussion of the 16mm Screen Version of TREASURE ISLAND

BY WILLIAM LEWIN

**TREASURE ISLAND.** Running time, 44 minutes. 16mm condensation of the MGM photoplay version of Robert Louis Stevenson's novel, directed by Victor Fleming. Released through Teoching Film Custodians. Available through YMCA Motion Picture Bureau, 347 Madison Ave., New York 17, N. Y., and branches at Chicago, Dallas, and San Francisco.

Robert Louis Stevenson told how he came to write *Treasure Island* in an article entitled "My First Book," which appeared in the August, 1894, issue of the *London Idler*. While he was writing the story originally as a serial for *Young Folks* in 1881, Stevenson wrote a letter to his friend William Ernest Henley (author of *Invictus*), telling of the project:

"I believe there's more coin in it than in any amount of crawlers: now, see here, *The Sea Cook, or Treasure Island: A Story for Boys*.

"If this don't fetch the kids, why they have gone rotten since my day. Will you be surprised to learn that it is all about buccaneers, that it begins in the Admiral Benbow public house on Devon Wast, that it's all about a map, and a treasure, and a mutiny, and a derelict ship, and a current, and a fine old Squire Trelawney (the real Tre, purged of literature and sin, to suit the infant mind), and a doctor, and another doctor, and a sea-cook with one leg, and a sea-song with

the chorus "Yo-ho-ho and a bottle of rum" (at the third Ho you heave at the capstan bars), which is a real buccaneer's song, only known to the crew of the late Captain Flint (died of rum at Key West, much regretted). . .

"Two chapters are written, have been tried on Lloyd with great success; the trouble is to work it off without oaths, bricks without straw. Both youth and the fond parent have to be consulted. . .

"A chapter a day I mean to do—they are short—and perhaps in a month *The Sea Cook* may to Routledge go, yo-ho-ho and a bottle of rum. No woman in the story, Lloyd's orders, and who so blithe to obey? It's awful fun, boy's stories; you must indulge the pleasure of your heart, that's all; no trouble, no strain. The only stiff thing is to get it ended—that I don't see, but I look to a volcano."

A subsequent letter of Stevenson's to Henley in 1883 "confesses" that the idea of Long John's "maimed strength and masterfulness" was "entirely taken from" Henley, whose leg had been amputated because of tuberculosis of the foot.

Stevenson's friendship with Henley is significant. Both writers were uncommonly brave in the face of physical handicaps. Both were fearless and uncon-

ventional in their habits and ideas.

## Literary Source

How did Stevenson come to write *Treasure Island*? What type of story is it? What is its theme? When was *Treasure Island* first published? How old would Stevenson be if he were living today? What sort of man was he? How does his life show that fine work is often born of great suffering? Did you enjoy the book? What elements make the book good material for a photoplay?

## Adaptation to Screen

How long did it take you to read *Treasure Island*? If you had to adapt *Treasure Island* so that the story could be told on the screen in 44 minutes, what would be some of your problems? If Stevenson had used a camera and actors instead of pen and paper to tell his story, what changes would he probably have made? Is the story told by the photoplay essentially the same as in the book? Do you consider it a good adaptation? Did any incidents seem less horrible or gory on the screen than in the book? What differences did you note? Which does the screen version resemble more, a drama or a novel? What did the scenario writer omit? What did he change? Which did you find more thrilling or absorbing, the

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For reprints of this Guide to the Discussion of the 16mm Screen Version of "Treasure Island," at 5¢ a copy, address the YMCA Motion Picture Bureau, 347 Madison Ave., New York 17, N. Y.

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TOP—Jim Hawkins and Coptain Bones. MIDDLE—The death of Captain Bones.  
BOTTOM—Arms against mutiny on the Hispaniola.

book or the film? Why? Which has the stronger ending?

### Costumes and Properties

Mention some of the "properties" necessary to re-create the period of *Treasure Island*. What were some items required, for example, at the Admiral Benbow, on board the *Hispaniola*, in the stockade? Describe some of the weapons of the period—cutlasses, dirks, flint pistols, muskets. How were the leading characters dressed? Describe their hats, trousers, dresses, shoes, hair, pipes, etc.

### Plot Study

What is the "black spot"? Where does suspense begin in the photoplay? Enumerate incidents that build suspense. Why did Stevenson construct the story with so many incidents that end with suspense? Where is the suspense greatest in the book? In the film? What are the most surprising turns in the plot of the novel? Of the film? Are these incidents logical, or are they artificial coincidences? Is the story-structure of the film well knit? Is there any place where the connection is not clear? How does the film end? Does the change in ending change the spirit or the letter of the story, or both?

### Character Study

Make a list of the leading characters and tell which characters appeared on the screen most nearly as you imagined them and which least. Which character is based on W. E. Henley? Explain. Who is the central character of the story? Why did Stevenson originally call his story *The Sea Cook*? Was Jim older or younger in the book than the boy portrayed by Jackie Cooper? Which characters are portrayed most vividly on the



screen? Describe each briefly.

### Dialog Study

To what extent does the dialog follow that of the book? What difference is there? Find some examples of close parallels. Is there, relatively, more dialog in the film than in the book? Why? Is the language true to the characters? Is the dialog of the pirates true to buccaneer life?

### Work of the Director

Who directed the picture? What were his duties and problems? Did he succeed? What is the most famous picture he has directed? How does that picture compare with this in length?

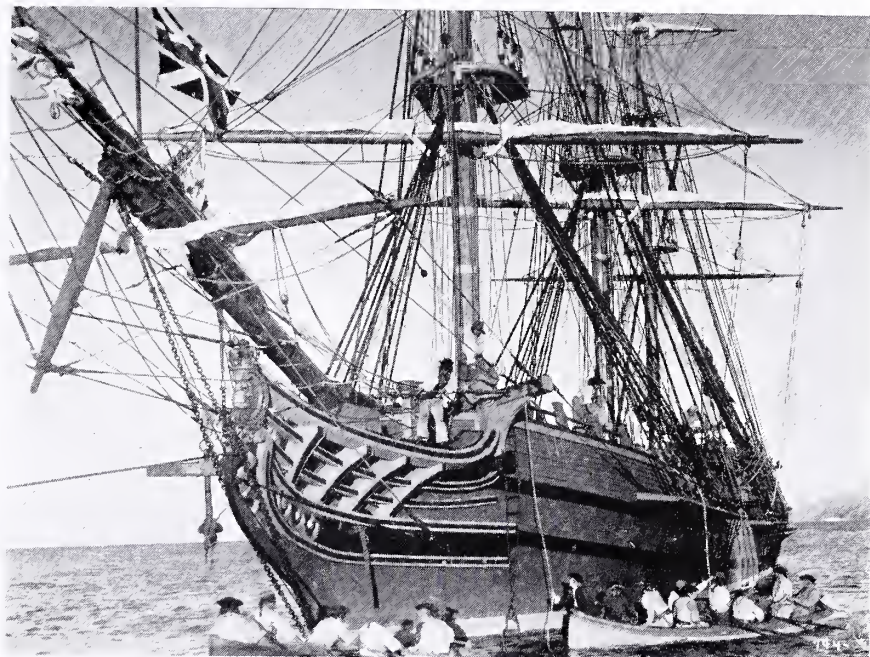
### Ideals and Attitudes

Did this photoplay make you wish to be a pirate? Would you like to fight pirates today? How did the book express Stevenson's spirit and ideals?

### Suggestions for Reading

Does having seen the photoplay make you wish to read more of Stevenson's stories? What stories of his have you read? What story of his do you intend to read next? Do you find that a photoplay is more enjoyable if you have previously read the book on which it is based? Explain. Is it well to watch for announcements of coming pictures based on classics and to read the books before seeing the films? Do you know of any classics soon to be screened?

The following books may interest you: Stevenson's *Kidnapped* and *The Master of Ballantrae*. Irving's *Tales of a Traveler*. Marryat's *Masterman Ready*. Conrad's *Typhoon*. Cooper's *The Pilot*. Kingsley's *Westward Ho!* Sabatini's *Captain Blood*. Dana's *Two Years Before the Mast*. Masfield's anthology, *A Sailor's Garland*.



TOP—The *Hispaniola*. MIDDLE—Jim Hawkins and Long John Silver. BOTTOM—The treasure in Ben Gunn's cave.



## Famous Characters Come Alive in 16mm



W. C. Fields as Mr. Micawber and Freddie Bartholomew as David in "David Copperfield: the Boy."



# A Guide to the Discussion of the 16mm Screen Version of **DAVID COPPERFIELD**

BY WILLIAM LEWIN

**DAVID COPPERFIELD: THE BOY.** Running time, 44 minutes. **DAVID COPPERFIELD: THE MAN.** Running time, 44 minutes. 16mm condensations of the MGM photoplay. Released through Teaching Film Custodians. Available through YMCA Motion Picture Bureau, 347 Madison Ave., New York 17, N. Y., and branches at Chicago, Dallas, and San Francisco.

Max J. Herzberg, in his foreword to the guide prepared by Mrs. Mary Allen Abbott at the time of the theatrical release of the screen version of *David Copperfield*, pointed out that the writings of Charles Dickens are "proving to be, in essence, extraordinarily cinematic. He seems to have had a prescience of what we call screen possibilities, except that he offers an embarrassment of riches."

This embarrassment is all the greater when the film cutter is faced with the necessity of reducing the running time of this film to 88 minutes, making of the original lengthy theatrical feature a pair of 44-minute 16mm films for school use. Mrs. Abbott's analysis of the excellent full-length feature as originally produced by David O. Selznick is therefore especially appropriate in relation to the new 16mm version:

"It was impossible, of course, to show all the characters of the book. Writing his story in monthly installments, Dickens was free to introduce a new character or a new story-interest whenever he felt so inclined. Each character may be said to live in a little world of his own. It was Dickens's task to bring these characters, these story-

interests, together. Sometimes he made use of a long-lost relative, husband, or friend who "turns up" at a convenient moment—or rather an inconvenient moment as far as somebody in the story is concerned. In *David Copperfield*, it is Aunt Betsy's husband, believed dead, who "turns up" rather unconvincingly.

"Fortunately Aunt Betsy's husband does not turn up in the film. Other characters omitted, a host of them, are various relatives or friends of the main characters, important persons in their own little world and necessary to a full understanding of the main characters, but not essential or even possible in a dramatic treatment of *David Copperfield*. Such persons are Uriah Heep's mother and Mr. Spenlow and Dora's dear friend, Miss Mills. Again, characters are omitted because the whole tale in which they figure is not used in the screen play. You will not see Mr. Creakle, the whipping master, nor Tommy Traddles, nor the cheerful undertaker, Mr. Omer, nor many others, but you will see a very generous gallery of Dickens's characters.

"The problem of screening *David Copperfield* seems to lie first of all in deciding what incidents to select, what to reject. After you have seen the film, you will want to go back to the book, and try to discover what was omitted and for what reasons. The persons concerned in these problems were the producer, David Selznick; the di-

rector, George Cukor; the writer of the screen play, Howard Estabrook; and the English novelist, Hugh Walpole, who supervised the adaptation."

In the light of Mrs. Abbott's suggestions, alert teachers will find these two 44-minute films of great value as springboards from which to start lively discussions of plot elements, characterizations, and human-relations problems. Students will enjoy comparing the film and the book, and they will be stimulated to read additional volumes from the Dickens bookshelf.

★ ★ ★

## The Characters

Aunt Betsy.....	Edna Mae Oliver
Mrs. Copperfield.....	Elizabeth Allan
Nurse Peggotty.....	Jessie Ralph
David Copperfield, the boy.....	Freddie Bartholomew
David Copperfield, the man.....	Frank Lawton
Mr. Murdstone.....	Basil Rathbone
Mr. Barkis.....	Herbert Mundin
Ham Peggotty.....	John Buckler
Mrs. Gummidge.....	Una O'Connor
Little Em'ly.....	Fay Chaldecott
Em'ly (sixteen years old).....	Florine McKinney
Dan Peggotty.....	Lionel Barrymore
Jane Murdstone.....	Violet Kemble Cooper
Mrs. Micawber.....	Jean Cadell
Mr. Micawber.....	W. C. Fields
Mr. Dick.....	Lennox Pawle
Uriah Heep.....	Roland Young
Dr. Wickfield.....	Lewis Stone
Agnes Wickfield.....	Madge Evans
Steerforth.....	Hugh Williams
Dora Spenlow.....	Maureen O'Sullivan

## Miniature Stills for Use by Students As Illustrations in Notebooks and Compositions



Characters and Scenes in the 16mm Feature, "David Copperfield: the Boy."

UPPER LEFT—Mr. Murdstone, Nurse Peggoty, Davy, and Mrs. Copperfield. UPPER RIGHT—Davy and Peggoty. LOWER LEFT—Davy, Aunt Betsy Trotwood, and Mr. Dick. LOWER RIGHT—Uriah Heep and Davy.

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For additional copies of this Illustrated Guide to the 16mm version of "David Copperfield," address YMCA Motion Picture Bureau, 347 Madison Avenue, New York 17, N. Y. Enclose 5¢ per copy to cover cost of printing and mailing. Ask for complete list of film classics.





### Characters and Scenes in the 16mm Feature, "David Copperfield: the Man."

UPPER LEFT—Dora, David's childish wife. UPPER RIGHT—Dan Peggotty, David, Mrs. Gummidge, and Ham. LOWER LEFT—David, Mr. Dick, Agnes, Mr. Wickfield, Mr. Micawber, Aunt Betsy, and Uriah Heep. LOWER RIGHT—David and Agnes.

#### Suggested Activities

1. On a map of England locate some of the places where the action of *David Copperfield* takes place: Yarmouth, Dover, London, the Dover Road, Canterbury.

2. Make a list of the leading characters in the film and mention a bit of action or "business" which serves to visualize some character trait of each.

3. Discuss the camera technique of the film by pointing out examples of close-ups, long shots, lap dissolves, shots from high angles and low angles.

What purposes may determine the use of a close-up? What determines the angle of a shot?

4. Discuss the editing (cutting) of the film. Mention an example of quick and effective cutting from one scene to another without breaking the logical continuity of the story. Mention an example of cutting that weakens the story structure by a loss of clearness in connection.

5. Mention two or three scenes in the film that you liked particularly. Mention a scene that you did not like. Give reasons for your selections. Did any scene make you laugh? Did any

one make you very sad? What part of the film was most exciting?

6. In what respects are any of the characters or episodes of the story based on the life of Dickens?

7. Bring to class one of the following books, and be prepared to point out some of the most interesting parts or chapters:

a. Another book by Dickens.

b. *Bartlett's Familiar Quotations* (the sections dealing with items from Dickens).

c. *The Greatest Pages of Charles Dickens*, by Stephen Leacock.



# A Unique Audio-Visual Center

BY ERNEST TIEMANN

Director, Department of Visual Education, Pueblo Junior College

Today the spotlight of public opinion has again been sharply focused upon our educational institutions. Tremendous interest is being shown in the methods and techniques which our teachers utilize in the classrooms of the nation. To meet the challenging problems confronting our country, no effort should be spared to utilize the most effective teaching materials which science has placed at the disposal of the instructor. Never in the history of public education have the opportunities been better for the educator to take advantage of the great variety of teaching tools which, if properly used, can enrich the learning experiences of students and contribute toward a higher standard of education.

To facilitate the distribution and improve the utilization of these new tools of learning, the Department of Visual Education of the Pueblo Junior College has been authorized to set up a regional Center of Teaching Materials. Sound motion pictures, slide materials, transcriptions, pictures, charts, and other teaching aids will be incorporated into the new library and distributed to schools and organizations within this Colorado region.

The Department has already purchased over 500 titles of educational films and filmstrips. An additional \$5,000.00 has been appropriated to purchase new materials. A great deal of emphasis will be placed upon the acquisition of teaching films dealing with vocational subjects.

The new shipping department



Ernest Tiemann, director of the visual education department of Pueblo Junior College.

provides space for over 500 motion picture films and an equal number of slidefilms. Special racks have been installed to assist in filing guides for teacher and student use.

An advisory committee has been appointed to assist in the selection of teaching materials for the Center. This committee has also been instrumental in formulating a service policy which would increase the effectiveness of the Center as a coordinating agency for all types of teaching materials. The members of this committee are composed of representatives of the various local school units, adult education groups, and industries. Weekly previewing panels have been organized to aid in the selection of materials for the Center. Criteria have been outlined, on the basis of which the panels make their recommendations. Selected teaching materials covering all phases of the curriculum are analyzed. Only those aids which meet educa-

tional specifications are retained for permanent use.

Adequate administrative forms and files for maximum utilization of the audio-visual materials have been developed. The accession card lists each type of material in the Center and includes the necessary technical information about each item. The master card contains a more detailed analysis of each piece of material and provides space for a description of the content to assist in selection and utilization.

Within the next few months a catalog of audio-visual materials will be prepared to place into the hands of those who wish to use the materials. This catalog will be supplemented by monthly bulletins and news letters.

Extensive plans are being made to bring about more effective utilization of the teaching materials that will become available. A special pre-service training course will be offered. This basic course, listed as "Utilization of Audio-Visual Aids," will provide an opportunity to make a study of the function of audio-visual aids in the learning process and analyze the general principles underlying their selection, use, and production. Some time will be devoted to studying the advantages, limitations, and practical uses of various types of audio-visual aids. A similar course will be offered as a part of the in-service teacher-training program and will be given in connection with our regular evening classes.

In addition to offering organized courses, demonstrations and



clinics will be held at the various schools throughout this area to assist teachers in fitting the various teaching materials into their curricula. In the adult education area, forum leaders will be given assistance and offered materials which might be incorporated into their educational activities.

An annual regional conference and a workshop are also being planned. These activities will provide opportunities for teachers and administrators to become acquainted with national leaders in the audio-visual move-

ment and to learn new methods and techniques of utilizing the various materials which will be placed at their disposal.

Pueblo Junior College is one of the few junior colleges in the country that have attempted to meet the challenge of providing teaching materials on a regional basis. Winifred Long, acting Executive Secretary of the American Association of Junior Colleges, states, "I do not know of any other junior college now offering this type of service." The great bottleneck that exists between producer and consumer of

teaching materials can be alleviated if the educational institutions in the various geographic areas of each state build Centers of Teaching Materials and furnish the necessary professional leadership to administer them effectively. With production of educational teaching materials being stepped up tremendously, it is up to the educational institutions of this nation to meet the great need of channeling these productions into the classrooms of each school and to assist each teacher to develop effective techniques of utilization.

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## Audio-Visual Aids in the Davenport, Iowa, Elementary Schools

BY C. J. BUTTERFIELD

Director of Elementary Education, Davenport, Iowa

The value and importance of audio-visual aids in improving and facilitating the educational program has been demonstrated over a period of twenty years. During this time educators have reached an almost unanimous conclusion that these materials save time and increase teaching efficiency. The public elementary schools of Davenport, Iowa, have made active and effective use of many forms of audio-visual education in improving the educational product. In this city, the use of audio-visual aids is based upon the premise that the problem of *meaning* is central in the whole problem of learning. The prevalence of verbalism at all levels has been pointed out. In numerous instances abstractions are taught without rich and varied backgrounds of concrete experience. It is our con-

viction that if school instruction is to become more *meaningful*, audio-visual aids must be used to enrich and vary the pupils' concrete and semi-concrete experiences. Our school board's conviction that motion pictures are valuable instructional aids is backed up by adequate financial support. Budgetary allowances for audio-visual materials are in proper relation to those for other teaching materials, and the results of systematic instruction through audio-visual devices more than justify their use as valuable aids for teaching.

Perhaps the most spectacular and popular of the audio-visual aids are silent and sound films, but these are by no means the only ones which are used in our classrooms. Together with maps, models, posters, pictures, graphs, slides, strip films, radios, stere-

oscopes, and phonograph records they go to make up a well-rounded audio-visual program in the schools. Increasingly, attention is being centered on these devices to accomplish the educational objectives which are vital in the lives of children. Many of the audio-visual devices listed have been classified for use with various units and are made available through library facilities within the schools. Their purpose is to motivate, to introduce, to arouse interest, and to raise questions and problems regarding a subject. They are used singly, but often in combinations when two or more of the media correlate advantageously. Teachers and pupils are thereby enabled to use these media to develop more intelligent generalizations and provide new experiences which are not possible un-

der the textbook approach. In other words, an integrated use of a variety of audio-visual aids helps to solve the old problem of arranging learning material in useful and *understandable* form. However, since most of the audio-visual aids used are by no means new, and since the use of sound and silent films is of comparatively recent origin, the main emphasis in this article will be centered on 16mm sound and silent films. The question of how and when either is used must be answered in terms of the particular class and the particular subject in which they are presented. Each has a specific contribution to make, although silent films seem to be more beneficial in stimulating the child's imagination and concentration, while sound films are of greatest value where sound and voice may add knowledge hard to acquire by other means in the classroom. Projectors, screens, and other materials used with sound and silent films are housed chiefly in auditoriums, although some classrooms are equipped with shades for darkening the rooms. Wide-scale use of the auditorium has the disadvantage of moving classes through the corridors. Pupils under these conditions, furthermore, are likely to look on the film as a "picture show."

In order to be assured that films shall be available at the right time and for a long enough period of time, a film library for the Davenport public schools was begun several years ago. These films were selected for the purpose of adding realism to the instructional program of the schools in the areas of art, health and safety, science, and social studies. Many teachers want more film materials in their teaching areas. This condition will undoubtedly exist until

a back-log of films for all curriculum areas and grades is available. Films are stored in a central place, but slides, filmstrips, projectors, and transcriptions are the property of each school. Thus, distribution is not a major problem. Each year additional films are added to the library. These additions are made by a committee which exercises extreme care in the selection and evaluation of new films. In the absence of a Director of Visual Instruction, the committee assumes the responsibility of selecting films, classifying and organizing them in relation to curriculum units, and listing them for the information of teachers. Each film is evaluated by the teacher who uses it.

One of the most important factors in audio-visual education is the development of a readiness on the part of teachers to use visual aids as an aid to instruction. The percentage of teachers now using films in their teaching is not so large as it should be. The utilization practices of many teachers using films leaves much to be desired. Few teachers have had special training in visual education, and time is needed to develop the confidence and the support of the inexperienced. Teachers must believe in the value of visual and auditory aids. They must prepare for the use of such materials in the classroom to the same extent that they prepare for the use of other instructional materials. They must know what is in a film and prepare children to look for answers to problems. The teacher of today who is not interested in using audio-visual aids is failing to use devices which have much to contribute.

Buildings and libraries throughout the Davenport system are supplied annually with annotated lists of films in the

library, indicating the areas to which they apply, and the grade-levels for which they are appropriate. Films are classified not only by subject field, but in units within that subject. Such a classification supplies the teacher with a ready reference for audio-visual aids. Handbooks which suggest proper techniques of presentation and follow-up activities are likewise made available to teachers.

In order to develop active receptivity, teacher and pupil preparation are essential. This is assured to some extent by correlating the audio-visual education program with supplementary reading, field trips, and activities which develop background and setting in the minds of children. Through such first-hand experiences children are given an opportunity to see more vividly the relationships and objectives in the course of study. We believe that background and experience are essential to *understanding*, and that there is as much danger in the over-use of audio-visual aids as in their under-use. Hence, concrete experiences are emphasized to the exclusion of the use of films for entertainment.

In carrying out our audio-visual education program, we have drawn heavily from experience. We have found our experience interesting and valuable in presenting instruction to pupils of varying backgrounds and abilities. During the school year of 1944-45 ninety-eight different films were shown more than five hundred times in twelve elementary schools. It is our hope that what has been done constitutes a beginning, and that eventually the proper audio-visual aids and the proper use of them will make instruction more effective by bringing it closer to the *reality of experience*.



# A Suggested Policy as to "Free" Films

*Formulated at the Michigan Audio-Visual Conference, April 6, 1946*

While this issue of **FILM AND RADIO GUIDE** was on the press, we received by airmail from our contributing editor, B. A. Aughinbough, this statement of suggested educational policy embodied in a resolution adopted by the meeting held at Detroit, Michigan, to which Mr. Aughinbough refers in his article elsewhere in this issue. The criteria herein set forth are of such educational significance that we have delayed the issue in order to include the item at once. Further material in relation to the notable Detroit conference will appear in the May issue.

Public schools should serve the interests of all of the people. Therefore, instructional materials used should be free of the influence of special interests.

Audio-visual materials, particularly films, subsidized by special-interest groups, are being offered to the schools in increasing quantities.

Some of these materials do have significant instructional values and do offer experiences not otherwise available. The use of the best of these, however, involves furthering the sponsor's interest in some degree.

Schools cannot develop adequate audio-visual programs based solely on sponsored materials. Indeed, too great an acceptance of sponsored films will retard the development of non-sponsored educational-film enterprise.

The use of a sponsored film can be justified only in terms of bringing to the learner a valuable experience that would otherwise be denied to him. Constant care must be exercised in weighing the educational values of a film against the furthering of the sponsor's special interest.

The final determination of whether or not sponsored audio-

visual materials shall be used and the conditions under which they shall be used is a matter for local decision. Each school system has a responsibility for developing its own criteria and policy with regard to such materials.

Considerations for determining educational value of sponsored audio-visual materials are these:

- a. To what degree do the objectives of the material harmonize with the educational objectives of the school?
- b. Is the material:
  1. Accurate and authentic in fact?
  2. Representative in its selection of the fact?
  3. Truthful and sincere in treatment?
- c. Does the material present general understandings, facts, processes or methods, or does it present a particular point of view or promote a specific brand?
- d. To what extent is the material sound in terms of educational philosophy?
- e. To what extent is the material significant in the sense that it promotes an educational program better than any other material generally available at the time?
- f. Is the material adapted to the needs, interests, and maturity level of the students who will use it?
- g. To what extent is the sponsor's relationship to the materials clearly known and acceptably stated?

Suggested scale for rating audio-visual material with respect to the emphasis on the

sponsor's special interest:

- a. Materials dealing with a general field of accepted educational value, without reference to any specific make or product, with a single statement of sponsorship.
- b. Materials where the sponsor's interest is shown as an integral part of the material without emphasis on a specific brand or trade name.
- c. Materials dealing with a product exclusive to one company, but without reference to a trade name or slogans.
- d. Materials making direct reference, either pictorial or in text, to a specific product.
- e. Materials making repeated reference to a specific product, to a point where the product is the focal point of the material.
- f. Materials employing distortion of facts.
- g. Materials with purposeful misdirection of conclusions.

A realistic view must recognize that sponsors will continue to produce instructional materials for school use. To those sponsors who wish to be of most assistance to the schools, the suggestions presented here to show gradations in detriments and benefits which sponsored materials hold should be of value.

Finally, it should be recognized that a desirable form of cooperation between sponsors and education would consist of making financial contributions to established or new foundations or educational institutions for research and development in the field of audio-visual materials.

## A New Communication Art: The Visual Article

**THE TECHNIQUE OF THE PICTURE STORY.** By Daniel D. Mich and Edwin Eberman. 1945. McGraw-Hill Book Co., Inc., 330 West 42nd St., New York 18, N. Y. Foreward by Paul A. McGhee. 239 pages. \$3.50.

This volume, as General Education Director Paul A. McGhee of New York University points out in his foreword, is the outgrowth of a course of lectures in "The Technique of the Picture Story," the first course of its kind, presented at N.Y.U. by Mich and Eberman in 1944-45. The book itself is a picture story, with a minimum of verbal text and a maximum of visual appeal. The authors are members of the staff of *Look* Magazine. They offer some illustrations from *Life* and *Coronet*. They see to it, however, that a majority of the illustrations come from *Look*.

This pioneer volume will undoubtedly be followed by others. The pictorial material will become quickly obsolescent. It is largely journalistic and ephemeral. Its significance lies in the academic recognition of its technique—evidence of the powerful upward trend in the use of pictures to break down the barriers of language.

*Look*, *Life*, *Coronet*, and scores of other popular magazines have won their wide popularity by adopting a technique in which they were notably anticipated by *National Geographic*—the technique of beginning with pictures and ending with words, reversing the traditional procedure of making the picture secondary to the word.

A definitive volume in this field remains to be written by an author who will combine the journalistic talents of a picture-magazine editor and the scholarship of a visual-communication authority, one who will give due credit to the techniques of the

many kinds of picture-story purveyors.

The present volume, meanwhile, is a highly practical introduction to the work of turning out current visual articles at high speed. It traces the steps in developing pictorial story ideas for periodicals such as are sold mainly on the newsstands—the business of preparing the shooting script, photographing shots on location and in the studio, developing the material in conferences with editors and artists, writing the captions and the textual continuity, supervising and censoring the finished article.

Four basic types of articles are described, ranging from the more traditional illustrations, designed to make the verbal text clear and luminous, to the pure picture stories requiring virtually no text at all.

Picture magazines of worldwide appeal are just below the publishing horizon. The atomic bomb is stimulating forces tending toward that "one world" in which the most widely circulated magazines will be those which require a minimum of translation. They will speak the universal language of pictures.

W. L.

★ ★ ★

**FIT and FAIR.** 16mm sound, 2 reels, in color, FREE. Produced by Films for Industry, Inc., and sponsored by Richard Hudnut.

The importance of good posture, poise, diet, and grooming to the achievement of real beauty and charm is demonstrated by Ann Delafield, widely known beauty authority. Designed for the teen-age girl, the film shows how to utilize activities of daily living to develop a sound and beautiful body and how to apply make-up for natural effect.

Suitability suggested: High

schools, colleges, P.T.A.'s, industrial and community groups.

Available for showings, free of charge, from the Y.M.C.A. Motion Picture Bureau, New York, Chicago, San Francisco, and Dallas.

★ ★ ★

**MUTINY ON THE ELSINORE.** Available through Bell & Howell and other leading film libraries. Sound. 7 Reels. Rental \$17.50.

Super-feature that follows Jack London's sea thriller. Paul Lukas (Academy "Oscar" winner) plays the part of an author who takes passage aboard a sailing ship in search of color for a novel, but finds more than he had bargained for. The ship is buffeted by storm, her captain killed, and life aboard made exciting by a mutiny. For days a struggle for control is waged, with victory by the writer, the captain's daughter, and the loyal members of the crew. This is a clean, exciting, vigorous adventure tale.

★ ★ ★

## Influence of Television

*The American Cinematographer* reports as follows regarding evidences of the influence of television on film producers:

Indication that motion-picture executives are already beginning to think of the possibilities of television comes with the report that Director George Sidney, in the selection of players for *Holiday in Mexico*, is looking for players suitable for both regular film projection and television. It is pointed out that players with nervous habits and inclinations toward the exaggeration of facial expressions will have to be especially shunned. While films already demand greater repression than was ever typical of the stage, television will require this quality to an even greater degree.



# The Shooting Script of the Forum Scene in "Julius Caesar"

*A British Information Services Film, Directed by  
Compton Bennett. Distributed by Eastin Pictures.*

## VISUAL

The titles are superimposed over the reconstructed Forum in Rome. The set is a combination of Corinthian columns, flights of steps, a cobbled causeway, with the Coliseum in the background. The sky is an angry, vivid color, presaging a storm. A few people are seen running through the street in various directions.

Some of them stop and talk for a few moments and then run on. The titles clear, leaving the full set of the Forum, and in the far distance a man comes running, waving a stick. He comes to the middle of the Forum, shouting.

From different sides of the Forum, one or two men and women begin to come into picture, and they approach the shouting men.

This is immediately followed by men, women, and boys appearing from different parts of the Forum until it's filled with a struggling, fighting mass.

One of the citizens points away from the camera, and we see in the distance Brutus and Cassius, surrounded by Senators, all with drawn swords, and with a group of citizens, threatening them. They are coming toward the pulpit in the Forum. The crowd in the foreground rush toward them in an angry, threatening manner, and the CAMERA CRANES with the crowd until it reaches a MID-SHOT of Brutus and Cassius, and a few of the Senators.

The swords of the Senators, stained with the blood of Caesar, are now pointed at the threatening crowd, keeping them off.

The CAMERA CUTS to reverse angle MID-SHOT of crowd.

We CUT TO LONG SHOT of Forum, and we see Cassius go out of the picture, followed by three of the Senators and a small group of citizens.

The Camera is facing the pulpit. Brutus comes toward the camera, walks up into the pulpit, and the crowd gather round—with their heads in the bottom of the frame.

Brutus raises his hand to speak. He finds he is unable to make himself heard, lowers his hand and waits.

We CUT to the mob seen from Brutus's angle.

We stay on the crowd.

We CUT to MID-SHOT of Brutus, from a slightly low angle, with heads and shoulders of citizens in immediate foreground. Beyond them are the swords of the Senators, holding the crowd back, and above is Brutus.

## SOUND

Fanfare of trumpets.

MAN: Liberty! Freedom! Caesar is murdered. Tyranny is dead.

THE CROWD: Some are shouting "Liberty! Freedom! Caesar is murdered. Tyranny is dead!" And from this the cry is taken up by the citizens to: "We will be satisfied! Let us be satisfied!" The cry reaches a crescendo.

Crowd shouting throughout.

Out of the melee of voices we hear one distinct voice shouting: "We will be satisfied! Let us be satisfied!"

BRUTUS: Then follow me, and give me audience, friends. Cassius, go you into the other street, And part the numbers.

Those that will hear me speak, let 'em stay here; Those that will follow Cassius, go with him, And public reasons shall be rendered Of Caesar's death.

1ST CITIZEN: I will hear Brutus speak.

2ND CITIZEN: I will hear Cassius and compare their reasons when severally we hear them rendered.

Citizens shouting

VOICE in the crowd shouts—"The noble Brutus has ascended. Silence!" Noise begins to die down.

CUT to reaction of crowd.

CUT BACK to CLOSER shot, low angle of Brutus.

The CAMERA is now behind Brutus, who looms large in one corner of the frame, with the mob stretching away into the distance.

We see in the distance the bier of Julius Caesar borne by four men, with Mark Antony following. As the heads of the crowd turn in their direction, the CAMERA CUTS to M.S. of the coffin and Antony. It is a simple bier of roughhewn wood, covered with the mantle of Julius Caesar. The CAMERA TRUCKS with the coffin until it comes to rest by the pulpit. The crowd, with awed faces, let them pass.

CUT to L.S. Brutus and crowd to include bier and Antony. Brutus descends from pulpit.

By this time the swords no longer threaten the crowd. Brutus is surrounded by the mob and Caesar and Antony are somewhat isolated.

CUT to M.S. of 1st Citizen and group—1st Citizen pushes his way forward.

CUT to another group.

CUT to another group.

CUT to M.S. Brutus and crowd.

CUT to M.S. bier and Antony. Antony is puzzled and wondering which angle to take with the crowd, who seem to be completely under the spell of Brutus.

CUT BACK to group shot as seen from pulpit. Brutus raises his hand, giving the Roman salute—moves to Antony—shakes his hand—which Antony does unwillingly—and makes his way through the crowd—followed by

BRUTUS: Be patient till the last. Romans, countrymen, and lovers, hear me for my cause, and be silent, that you may hear. Believe me for mine honor, and have respect to mine honor, that you may believe. Censure me in your wisdom, and awake your senses, that you may the better judge. If there be any in this assembly, any dear friend of Caesar's, to him I say, that Brutus's love to Caesar was no less than his. If then, that friend demand, why Brutus rose against Caesar, this is my answer: not that I lov'd Caesar less, but that I lov'd Rome more.

BRUTUS: (Continued).

Had you rather Caesar were living, and die all slaves, than that Caesar were dead, to live all free-men? As Caesar lov'd me, I weep for him; as he was fortunate, I rejoice at it; as he was valiant, I honor him; but, as he was ambitious, I slew him. There is tears, for his love; joy, for his fortune; honor, for his valor; and death, for his ambition. Who is here so base, that would be a bond-man? If any, speak, for him have I offended. Who is here so rude, that would not be a Roman? If any, speak, for him have I offended. Who is here so vile, that will not love his country? If any, speak, for him have I offended. I pause for a reply.

CROWD: None, Brutus, none.

BRUTUS: Then none have I offended. I have done no more to Caesar, than you shall do to Brutus. The question of his death is enroll'd in the Capitol: his glory not extenuated, wherein he was worthy; nor his offenses enforce'd, for which he suffered death. Here comes his body, mourn'd by Mark Antony, who, though he had no hand in his death, shall receive the benefit of his dying, a place in the commonwealth, as which of you shall not?

There is a hush—and we hear only the sound of the men's feet on the cobbles.

BRUTUS: With this I depart, that, as I slew my best lover for the good of Rome, I have the same dagger for myself, when it shall please my country to need my death.

CROWD: Live, Brutus, live, live!

1ST CITIZEN: Bring him with triumph home unto his house.

2ND CITIZEN (In the same group): Give him a statue with his ancestors.

3RD CITIZEN (Woman): Let him be Caesar.

4TH CITIZEN: Caesar's better parts shall be crown'd in Brutus.

5TH CITIZEN: We'll bring him to his house with shouts and clamours.

BRUTUS (Raising his hand): My countrymen—

VOICE: Peace! Silence! Brutus speaks. Peace ho!

BRUTUS: Good countryman, let me depart alone, And (for my sake) stay here with Antony:

Do grace to Caesar's corpse, and grace his speech Tending to Caesar's glories, which Mark Antony (By our permission) is allow'd to make.

I do entreat you, not a man depart, Save I alone, till Antony have spoke.



the Senators. They pass out of frame.

MARK ANTONY moves out of shot as we CUT to a group of citizens.

The Camera PANS from speaker to speaker.

CUT to bier in foreground across right corner of frame with Mark Antony on L. of frame. He is looking round at the mob.

1ST CITIZEN (Turns his back to the camera and shouts to the crowd): Stay, ho! and let us hear Mark Antony.  
2ND CITIZEN: Let him go up into the public chair.  
3RD CITIZEN: We'll hear him. Noble Antony, go up.  
MARK ANTONY: For Brutus' sake, I am beholding to you.

A Citizen (Touching the shoulder of a Citizen in front of him): What does he say of Brutus?

2ND CITIZEN (Looking round): He says, for Brutus' sake he finds himself beholding to us all.

3RD CITIZEN (Slightly behind 2nd): 'Twere best he speak no harm of Brutus here.

4TH CITIZEN (To the right of 3rd): This Caesar was a tyrant. (He says this quickly to 5th Citizen who is to the right of 4th.)

5TH CITIZEN: Nay, that's certain: We are blest that Rome is rid of him.

1ST CITIZEN (A voice off): Peace! Let us hear what Antony can say.

ANTONY: You gentle Romans,—

VOICES OFF: Peace, ho! Let us hear him.  
The hubbub dies away.

ANTONY: Friends, Romans, countrymen, lend me your ears:

I come to bury Caesar, not to praise him:

The evil that men do lives after them,

The good is oft interred with their bones;

So let it be with Caesar. The noble Brutus

Hath told you Caesar was ambitious:

If it were so, it was a grievous fault,

And grievously hath Caesar answer'd it.

Here, under leave of Brutus, and the rest,

(For Brutus is an honorable man,

So are they all, all honorable men)

Come I to speak in Caesar's funeral.

He was my friend, faithful and just to me;

But Brutus says he was ambitious,

And Brutus is an honorable man.

He hath brought many captives home to Rome,

Whose ransoms did the general coffers fill:

Did this in Caesar seem ambitious?

When that the poor have cried, Caesar hath wept:

Ambition should be made of sterner stuff,

Yet Brutus says he was ambitious;

And Brutus is an honorable man.

You all did see that on the Lupercal

I thrice presented him a kingly crown,

Which he did thrice refuse. Was this ambition?

Yet Brutus says he was ambitious;

And sure he is a honorable man.

I speak not to disprove what Brutus spoke,

But here I am, to speak what I do know:

You all did love him once, not without cause;

What cause withholds you then to mourn for him?

O judgment! thou art fled to brutish beasts,

And men have lost their reason. Bear with me,

My heart is in the coffin there with Caesar,

And I must pause, till it come back to me.

There is an immediate hubbub of sound from the mob, who begin to talk in groups.

1ST CITIZEN: Methinks there is much reason in his sayings.

2ND CITIZEN: If thou consider rightly of the matter,

CUT to group of eight Citizens.

The camera TRAVELS to take in another group.

Cut to top L.S. of pulpit over heads of crowd holding Mark Antony and people, and TRUCK IN slowly to M.S. of Mark Antony.

CUT to small group of mob and CRANE back to hold Mark Antony in foreground with back to CAMERA and a sea of excited faces with their hands raised to the sky. As their hands are raised, we CUT to a shot of hands only and hold it until Mark Antony says "You will compel me then to read the will?" Some of the crowd at the back are trying to push their way to the front.

The crowd surges forward to the pulpit, and there is a struggle for positions.

CUT to M.S. with veloculator, toward Antony, with crowd in foreground.

Caesar has had great wrong.

3RD CITIZEN: Has he, masters?

I fear there will a worse come in his place.

4TH CITIZEN: Mark'd ye his words? He would not take the crown; therefore 'tis certain, he was not ambitious.

5TH CITIZEN: If it be found so, some will dear abide it.

6TH CITIZEN (A woman): Poor soul, his eyes are red as fire with weeping.

7TH CITIZEN: There's not a nobler man in Rome than Antony.

8TH CITIZEN: Now mark him, he begins again to speak.

MARK ANTONY: But yesterday, the word of Caesar might

Have stood against the world: now lies he there,  
And none so poor to do him reverence.

O masters! If I were dispos'd to stir  
Your hearts and minds to mutiny and rage,  
I should do Brutus wrong, and Cassius wrong—  
Who (you all know) are honorable men.

I will not do them wrong: I rather choose  
To wrong the dead, to wrong myself and you,  
Than I will wrong such honorable men.  
But here's a parchment, with the seal of Caesar;  
I found it in his closet, 'tis his will:

Let but the commons hear this testament  
(Which, pardon me, I do not mean to read)  
And they would go and kiss dead Caesar's wounds,  
And dip their napkins in his sacred blood;  
Yea, beg a hair of him for memory,  
And, dying, mention it within their wills,  
Bequeathing it as a rich legacy  
Unto their issue.

4TH CITIZEN: We'll hear the will; read it, Mark Antony.

A GROUP: The will.

ANOTHER GROUP: The will.

A LARGER GROUP: We will hear Caesar's will.

ANTONY:

Have patience, gentle friends, I must not read it.  
It is not meet you know how Caesar lov'd you:  
You are not wood, you are not stones, but men;  
And, being men, hearing the will of Caesar,  
It will inflame you, it will make you mad:  
'Tis good you know not that you are his heirs,  
For if you should, O, what would come of it?

A VOICE: Read the will.

ANOTHER VOICE: We'll hear it, Antony.

ANOTHER VOICE: You shall read us the will.

ALL: Caesar's will.

ANTONY: Will you be patient? Will you stay awhile?  
I have o'ershot myself to tell you of it,  
I fear I wrong the honorable men,  
Whose daggers have stabb'd Caesar; I do fear it.

ANOTHER VOICE: They were traitors: honorable men!

A GROUP: The will.

ANOTHER GROUP: The testament.

A VOICE: They were villains, murderers.

A GROUP: The will.

ALL: Read the will.

ANTONY: You will compel me then to read the will?

THE CROWD SHOUTS: Ay!

ANTONY:



The CAMERA velocitates as Mark Antony descends from the pulpit. We hold Mark Antony with men in foreground.

The CAMERA TRUCKS in slowly to close shot of hand of Antony on mantle, showing cuts made by daggers.

Here the CAMERA TRUCKS back until we hold Mark Antony and whole of mantle and the bearers.

CUT to group of men and women. Shooting up at them and against the angry sky.

CUT back to C.S. of Mark Antony's hand whipping mantle off, and across CAMERA. Tier so that we do not actually see the body of Caesar.

CUT from angle of tier to small group of citizens. They are overcome; a woman faints and is carried out over the heads of the crowd. Other people turn their heads away. They cannot face the sight.

CUT to extreme top L.S. with Antony's back to CAMERA.

The crowd begins to dash in opposite direction.

Those in bottom L. hand corner of screen try to push through to top R. hand of screen.

Those in top R. make for bottom L. and so on, and the screen is a smashing mass of people. Antony raises his hand without trying to calm them for the moment, but only to whip them into a greater frenzy.

CUT to reverse C.S. of Antony.

Then make a ring about the corpse of Caesar,  
And let me show you him that made the will;  
Shall I descend? and will you give me leave?

CROWD: Come down.

2ND CITIZEN: Descend.

3RD CITIZEN: You shall have leave.

4TH CITIZEN: A ring, stand round.

1ST CITIZEN: Stand from the hearse, stand from the body.

2ND CITIZEN: Room for Antony, most noble Antony.

ANTONY: Nay, press not so upon me, stand far off.

ALL: Stand back; room; bear back.

ANTONY: If you have tears, prepare to shed them now.  
You all do know this mantle; I remember

The first time ever Caesar put it on:

'Twas on a summer's evening in his tent,

That day he overcame the Nervii;

Look, in this place ran Cassius' dagger through:

See what a rent the envious Casca made:

Through this, the well-beloved Brutus stabb'd,

And as he pluck'd his cursed steel away,

Mark how the blood of Caesar followed it,

As rushing out of doors, to be resolv'd

If Brutus so unkindly knock'd or no:

For Brutus, as you know, was Caesar's angel.

Judge, O you gods, how dearly Caesar lov'd him:

This was the most unkindest cut of all.

For when the noble Caesar saw him stab,

Ingratitude, more strong than traitor's arms

Quite vanquished him: then burst his mighty heart,

And in his mantle muffling up his face,

Even at the base of Pompey's statue

(Which all the while ran blood) great Caesar fell.

O what a fall was there, my countrymen!

Then I, and you, and all of us fell down,

Whilst bloody treason flourish'd over us.

O now you weep, and I perceive you feel

The dint of pity: these are gracious drops.

Kind souls, what weep you, when you but behold

Our Caesar's vesture wounded?

Look you here,

Here is himself, marr'd as you see with traitors.

1ST CITIZEN (Whispering): O piteous spectacle.

2ND CITIZEN (Also whispering): O noble Caesar!

3RD CITIZEN: O woeful day!

4TH CITIZEN: O traitors, villains!

1ST CITIZEN: O most bloody sight!

2ND CITIZEN (Shouting): We will be reveng'd.

ALL: Regenge! About! Seek!

Burn! Fire! Kill!

Slay! Let not a traitor live.

ANTONY: Stay, countrymen.

1ST CITIZEN: Peace there! hear the noble Antony.

2ND CITIZEN: We'll die with him.

ANTONY:

Good friends, sweet friends, let me not stir you up

To such a sudden flood of mutiny:

They that have done this deed are honorable;

What private griefs they have, alas, I know not,

That made them do it: they are wise and honorable,

And will, no doubt, with reasons answer you.

I come not, friends, to steal away your hearts,

CRANE down to bier. Continue CRANE to crowd and then draw back until we hold M.S. of Mark Antony in foreground, slightly to one side, and the mob beyond.

The mob is swirling again.

CUT C.S. of Centre Forum.

We see the mob, joyful at the goodness of Caesar and mad for revenge. The screen shows mob roused to kill. It is a kaleidoscope of action.

The shouting mob rushes off in all directions, leaving Antony. He has achieved his purpose.

Antony comes slowly down from pulpit and we CUT to M.S. He is exultant, but quiet.

I am no orator, as Brutus is;  
But (as you know me all) a plain blunt man,  
That love my friend, and that they know full well,  
That gave me public leave to speak of him.  
For I have neither wit, nor words, nor worth,  
Action, nor utterance, nor the power of speech,  
To stir men's blood: I only speak right on;  
I tell you that which you yourselves do know,  
Show you sweet Caesar's wounds—poor, poor, dumb  
mouths—

And bid them speak for me: but were I Brutus,  
And Brutus Antony, there were an Antony  
Would ruffle up your spirits, and put a tongue  
In every wound of Caesar, that should move  
The stones of Rome to rise and mutiny.

MOB: We'll mutiny.

1ST CITIZEN: We'll burn the house of Brutus.

3RD CITIZEN: Away then, come, seek the conspirators.

ANTONY: Yet hear me, countrymen, yet hear me speak.

VARIOUS CITIZENS: Peace, ho! Hear Antony, most noble Antony!

ANTONY: Why friends, you go to do you know not what:  
Wherein hath Caesar thus deserv'd your loves?

Alas, you know not, I must tell you then:

You have forgot the will I told you of.

ALL: Most true, the will, let's stay and hear the will.

ANTONY: Here is the will, and under Caesar's seal:

To every Roman citizen he gives,

To every several man, seventy-five drachmas.

2ND CITIZEN: Most noble Caesar, we'll revenge his death.

3RD CITIZEN: O royal Caesar!

ANTONY: Hear me with patience.

ALL: Peace, ho!

ANTONY:

Moreover, he hath left you all his walks,

His private arbors, and new-planted orchards,

On this side Tiber, he hath left them you,

And to your heirs for ever; common pleasures,

To walk abroad, and recreate yourselves.

Here was a Caesar! when comes such another?

1ST CITIZEN: Never, never. Come, away, away!

We'll burn his body in the holy place

And with the brands fire the traitor's houses.

Take up the body.

2ND CITIZEN: Go fetch fire.

3RD CITIZEN: Pluck down benches.

4TH CITIZEN: Pluck down forms, widows, anything.

Sound of mob in distance.

ANTONY:

Now let it work: mischief, thou art afoot,

Take thou what course thou wilt.

---

**NOTE:** A review of this film, with illustrations, appeared in the March, 1946, issue of "Film and Radio Guide," together with a review and illustrations of a film presenting scenes from "Macbeth."

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# Ten Questions on Sound Conditioning and the Answers

Courtesy of The Celotex Corporation, Chicago

1. *What is sound conditioning?*

Sound conditioning is the art and practice of treating rooms and the interiors of buildings so as to improve hearing conditions and to minimize the annoying effects of noise, . . . "unwanted sound."

2. *In a walled-in enclosure what happens when the sound waves reach the walls?*

Part of the sound energy is absorbed and the remainder is reflected back into the room.

3. *Is there a method of testing materials to determine their ability to absorb sound?*

Yes. Here are the absorption coefficients of some common building materials and furnishings:

MATERIAL	ABSORBS	REFLECTS
Plaster .....	.025	.975
Concrete ....	.015	.985
Wood .....	.03	.97
Glass .....	.027	.973
Carpet .....	.20	.80
Celotex .....	.70	.30

4. *Why do acoustical materials absorb so much sound?*

All acoustical materials are porous. The sound impulses enter the maze of tiny spaces in the body either through the natural interstices on the surface or through mechanical perforations made in the face of the material expressly for the admission of those sound waves.

In penetrating and traveling through this maze, the sound wave encounters just enough resistance to create friction which transforms the acoustic energy

into heat.

Practically, the sound is "soaked up" by the material rather than reflected back into the room.

5. *How does sound conditioning "stop" noise?*

Sound conditioning in itself does not stop noise; a cough, a footstep, a typewriter, a dropped tray, a bookkeeping machine, a ringing telephone bell, or any other noise source generates as much acoustic energy in one location as another.

The loudness is lessened in a sound-conditioned room because the original sound dies out faster. It is not amplified by repeated reflections from ceiling to floor and wall to wall as it is in an average room.

Sound is reflected from a hard surface just as light is reflected by a mirror. In the average room with hard plaster walls and ceilings, the sound traveling at an approximate speed of 1120 feet per second, will bounce around the room in all directions many times before the energy it contains is dissipated, or absorbed.

The acoustical material used for sound conditioning absorbs far more of this energy than do ordinary materials, thereby hastening the silencing of the sound.

6. *How is "adequate absorption" determined for a room?*

If your car travels 14 miles on one gallon of gasoline and you now have five gallons in the tank, with a journey of 182 miles before you—you can easily calculate that eight gallons

more will be required to make the trip.

Likewise, the Sound Conditioning Engineer knows the present absorption capacities of the materials and furnishings in a room, and how far present average noise levels can be profitably lowered by additional absorption. From this he can easily calculate how much additional absorption is required to bring a satisfactory result.

7. *If the period of reverberation is too long, what are the effects?*

If a single sound remains audible too long after it has been stopped at its source, it combines with the following sound, or sounds, from the same source, creating a complex mixture of the several sounds. When this effect is pronounced, the ear cannot distinguish clearly between the individual sounds. For instance, a speaker's words will telescope with those previously spoken making entire phrases "blurred," "fuzzy," and unintelligible.

Music is scrambled in the same way by the "echoes" in an excessively reverberant room. In rehearsals, the conductor or instructor finds difficulty in locating and correcting mistakes.

8. *Is reverberation the sole cause of poor acoustics?*

In the majority of instances it is. With few exceptions, removal of excessive reverberation will create good hearing conditions.

In occasional cases the shape of a room or unwisely placed

curved surfaces which focus sound at specific points will interfere with satisfactory sound distribution.

9. *Is all reverberation undesirable?*

No. A certain amount is essential if speaking and music are to have a pleasing "live" quality.

10. *Can loud speakers overcome faulty hearing conditions in an auditorium?*

As a general rule, no. If reverberation is excessive, speech can not be understood no matter how much it is amplified. The function of loud speakers is to increase the power of the natural voice, when necessary.

★ ★ ★

### B & H Service Trailers

The first of a fleet of mechanically-equipped service trailers which will provide door-to-door service for users of Bell & Howell Co. equipment was recently exhibited. The trailers are part of Bell & Howell's post-war program to provide skilled maintenance service to schools, churches, commercial firms, organizations, and other users of its 16mm sound and silent movie projection equipment. The trailers, each to be in charge of a graduate from the B & H training school, will operate on a regular schedule so that equipment can be serviced periodically. The trailers will also carry a supply of B & H 16mm films from the Bell & Howell rental library.

First of the units goes to Pictosound Movie Service of St. Louis, and will be manned by a graduate electrical engineer who has also completed the service course at the Bell & Howell factory. Pictosound's territory includes Southern Illinois, Eastern Missouri, and metropolitan St. Louis. Its officials believe

they will need from three to four additional trailers to service the territory when the program is in full stride.

★ ★ ★

### Cosmopolitan Films for Schools and Churches

Edward K. Knop, proprietor of Cosmopolitan Films, 3248 Gratiot Avenue, Detroit 7, Michigan, writes us:

"Our business differs from that of the ordinary film rental library in that we especially service the schools and churches. Every new print of religious or educational value is added. In doing this we have found ourselves in a position to satisfy the most critical users.

"Independently organized, we are in a position to build our programs without restriction.

"We have contracted for the new product of Pictorial Films, Astor Pictures Corp., and Allied 16mm Distributors. In addition, we are securing all the history and geography films we can. We distribute Cathedral Films, British Information Services, and Inter-American films. Our number of 16mm sound subjects runs well over 3000 units.

★ ★ ★

### "Service" Defined

Max H. Rarig, in an article in the March, 1946, *NAVED News*, writes:

What does the word "service" mean to an audio-visual dealer? Some dealers closed their service departments during the war, due to lack of personnel, difficulty of obtaining parts, etc., but the word "service" still means allocation of space, hiring of competent personnel, and the building up of all the factors which go to make an effective service department. Some dealers maintained their service departments during the war, but probably had to change some of their policies. In the future, many dealers will have to think through their service policies anew from a number of angles.

Mr. Rarig is manager of Rarig Motion Picture Company, 5514 University Way, Seattle 5, Washington. The company specializes in motion pictures and slides. It has fifteen employees, having grown since 1935, when it was located in a small residential basement.

★ ★ ★

### Victor's Educational Director

A. J. McClelland, widely known for his work with schools in developing visual programs, has been appointed director of educational sales for the Victor Animatograph Corporation, Davenport, Iowa, a major producer of 16mm motion picture projectors, cameras, and allied equipment. Mr. McClelland resigned from his connection with Encyclopaedia Britannica Films, Inc., to join Victor.

In 1937 Mr. McClelland became the first district manager for Erpi Classroom Films. At that time few schools owned teaching films, and his work in the field is credited with making a material contribution to the growth of this medium of education.

Prior to joining Erpi, Mr. McClelland was engaged in school work, serving as a teacher, high school principal, and superintendent. He had his professional training in the University of Oklahoma and the University of Chicago. For the past year he has been a member of the board of the National Association of Visual Equipment Dealers.

With the Victor corporation he will devote his time to the educational field and give assistance especially in the Mid-western area. Mr. McClelland offers free planning and consultant services. His headquarters are the Victor offices in Chicago.



# A Dealer's Approach to Visual Education

BY GENE CALKINS

New Mexico School Supply Co., Albuquerque, N. M.

When we first became interested in the visual field we found New Mexico being served by out-of-state operators who slipped across the line, picked up projector sales by the most expedient methods, and departed never to call on the same customers a second time. Indeed, educators had a very sad attitude toward visual-equipment salesmen. This called for a little thought, and resulted in the approach to the visual education outlined below.

1. We don't sell machines or films. We sell ideas. If an educator and ourselves can get together on ideas which we both think will work for him, *then* we talk equipment, films, materials to implement those ideas.

2. We have informed ourselves as thoroughly as possible concerning every conceivable phase of visual education. We read some pretty deadly stuff, and we listen to some amazingly windy talks—from *visual* educators—but if we come up with ideas worth passing on, the price is cheap.

3. We believe in getting into the visual swim all the way, and we've found ourselves with sweaty palms and knocking knees before audiences of from 50 to 300 teachers giving them the low-down on equipment and films and what to do with them. We've been wrong. We've pulled some boners—and been told about them. But we know a lot of people, and they know us.

4. We make equipment available to teacher-training institutions when we can get them to *request* it, and we cheerfully tell them the name of our competition, where to find him and what he has to offer, figuring that since our competition will certainly get *some* of the business, he might as well help do some of the dirty work.

5. We have written articles for the state education magazine in a purely professional vein because we want our customer to know that we know more about this visual business than how to get his name on an order blank. Incidentally, the customer seems to enjoy it—particularly pointing out our errors.

6. We gladly blow the horn of every agency in the state trying to do work in the visual field. We keep our customers informed as to what the various federal agencies have to offer in the way of films, as well as a number of state agencies.

7. Shooting movies isn't our business, but when the state university wanted a film shot for use in high schools throughout the state we jumped at the chance . . . and our name on the title of that film before every high-school teacher and principal in the state didn't do us any harm. And we learned a lot about shooting pictures.

8. When the number of projectors in use became large enough, we set up a service department with a factory-trained mechanic. It is a nuisance. It will never make us any money. *But* a readily available service de-

partment is just as important to a school out here 1500 miles from the factory as is a good visual director.

9. There was no entertainment-film library in the state; so, with the approval of the educational rental libraries, we established one. No gold mine, but our schoolmen are happy to have a few features, comedies, and other photoplays available at all times. Also we keep them thoroughly informed as to what is available in the national libraries we represent.

10. We do everything in our power to help our customers get the most good out of the equipment purchased. Idle equipment won't do them any good, and it won't make us any money.

11. We have constantly and selfishly impressed on our customers the importance of buying from the "man who will come back," who will see that service is available, and will aid in organizing film procurement programs.

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# Spanish Sound-Track 16mm Films

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*A Child Went Forth* (Paraiso de los Ninos). 20 minutes, b & w.

Activities in a country play school for younger children. Recommended for limited use in schools.

*Advanced Baseball Technique* (Beisbol para Expertos). 20 minutes, b & w.

Stars from different major league clubs in action, showing varied batting and fielding techniques. Recommended for boys' clubs, youth groups, and general audiences.

*Aircobra* (La Cobra del Aire) Military and Aviation. 10 minutes, color.

P-38 in production and in action. Recommended for youth groups, boys' clubs and general audiences.

*Busy Little Bears* (Osezanos Traviesos). 10 minutes, b & w.

Antics of three trained bear cubs in the High Sierras. Recommended especially for young people's groups.

*Cloud in the Sky* (La Nube en el Cielo) 20 minutes, b & w.

An excellent film dealing with tuberculosis. Spanish-American locale, actors and story.

*Defense Against Invasion*. (Defensa Contra la Invasion). 12 minutes, color.

Disney Technicolor film showing the value of vaccination.

*Evander Childs High School* (La Segunda Ensenanza en los Estados Unidos). 20 minutes, b & w.

All types of activities in a large New York City high school. Recommended for schools, teachers' groups, and Parent-Teacher Associations.

*Five C Clubs of Cuba* (Los Clubs Cinco C's de Cuba). 10 minutes, b & w.

Cuba's 4-H Club movement. Recommended for schools, workshops, and institutes. Especially good for agricultural communities.

*Grain That Built a Hemi-*

*sphere* (La Semilla de Oro). 10 minutes, color.

Disney film on corn from prehistoric times to the present.

*Harvest for Tomorrow* (La Resurreccion de la Tierra). 20 minutes, b & w.

New England farm showing the use of minerals and other nutrients to replenish the soil.

*Henry Browne, Farmer* (El Agricultor, Henry Browne). 10 minutes, b & w.

Story of the Negro farmer and his contribution to the war.

*High Over the Border* (Paras las Aves no Hay Fronteras). 20 minutes, b & w.

Migration of birds between North and South America. Good, animated maps and excellent photography.

*Home on the Range* (Ganaderos y la Guerra). 10 minutes, b & w.

*Housing in Chile* (El Problema de la Vivienda en Chile). 20 minutes, b & w.

The story of a housing project in Chile. A typical family in Santiago is shown, living first in the slums and then in one of the new housing units. Julien Bryan educational film.

*Magic Alphabet* (El Alfabeto Magico). 10 minutes, b & w.

Popularized story of vitamins. Recommended for schools and teachers' groups.

*Of Pups and Puzzles* (Problemas Psicologicos). 10 minutes, b & w.

Use of psychological tests in vocational placement. Recommended for teacher groups.

*Sons of the Conquistadores* (En Un Lugar de America). 20 minutes, color.

Portrait of a Spanish-American family in New Mexico.

*Sweeney Steps Out* (Una Aventura en el Parque Zoologico).

10 minutes, b & w.

An appealing youngster ventures into the Bronx Zoo and meets with many surprises.

*Water—Friend or Enemy?* (Aqua). 10 minutes, color.

Disney film showing the danger of drinking contaminated water and means of preventing contamination in the well or spring.

*Willie and the Mouse* (El Colegio y las Ratas). 10 minutes, b & w.

How psychological tests with mice influence kindergarten and elementary school methods. Recommended for teacher groups.

*Winged Scourge* (La Peste Alada). 10 minutes, color.

Disney film on malaria control. The Seven Dwarfs show how to control the anopheles mosquito.

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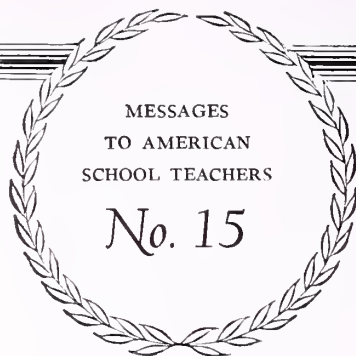
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No. 15

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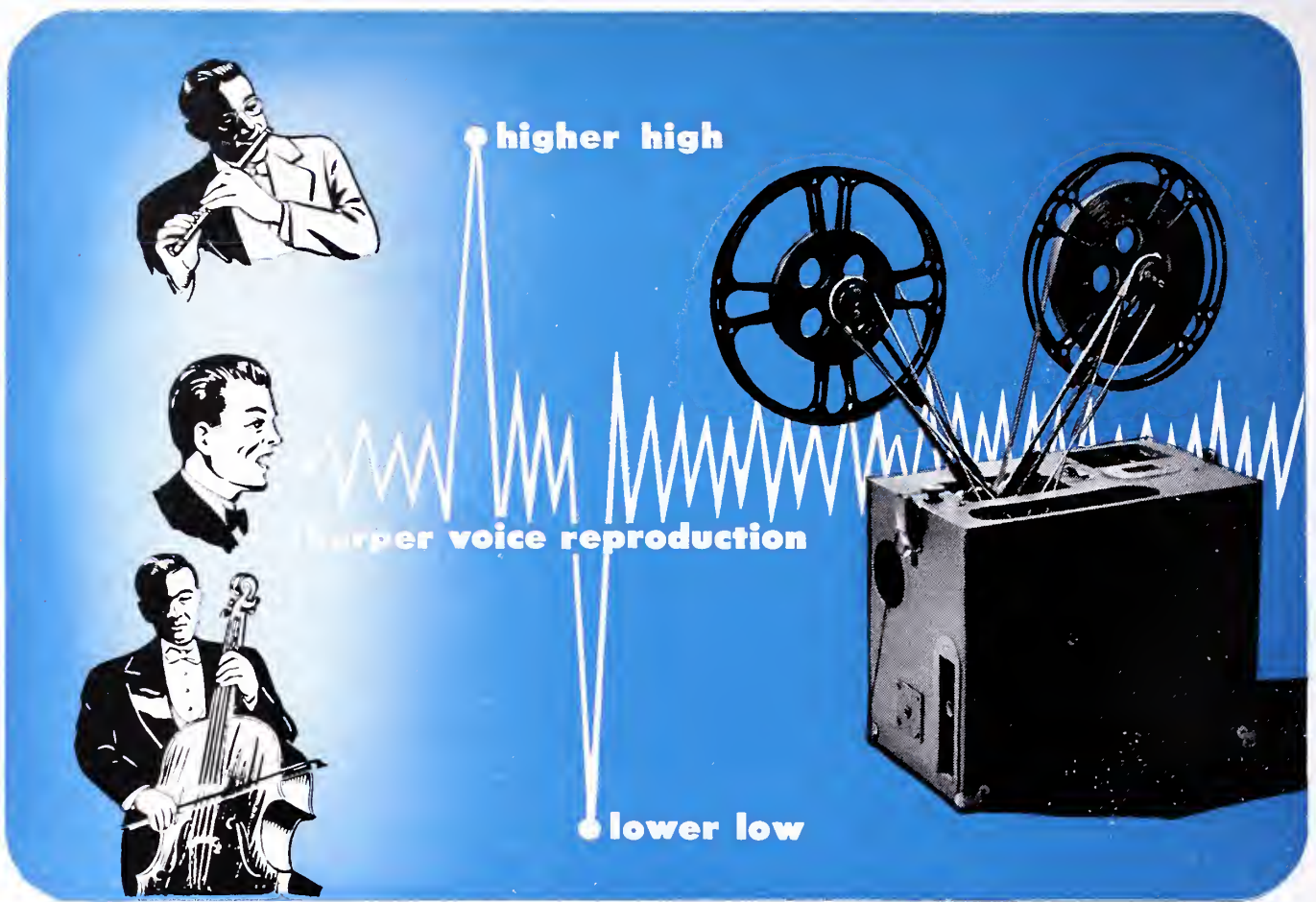
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EDUCATIONAL & RECREATIONAL GUIDES, Inc.  
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MAY, 1946

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# FILM AND RADIO GUIDE

WILLIAM LEWIN, EDITOR

May, 1946

Volume XII, No. 8

## How Old is "Old" in Educational Motion Pictures ?

BY B. A. AUGHINBAUGH

Director, Slide & Film Exchange, Ohio State Department of Education

Now and then we hear teachers assert that a film is "old." In the thirty-six zone meetings we recently held in Ohio we endeavored to discover what was an "old" film and how "old" it was. We harbored a suspicion that in this case "old" was akin to the use of "old" in the phrase "old man." An old man has been defined as one who likes babies—especially those born about twenty years ago. This brings us around to the viewpoint that a man is as old as he feels, and a woman is as old as she feels—that is, feels like admitting. Another aspect of the same idea is found in the description of an old-fashioned girl as one who *formerly* stayed home because she had "nothing to wear." After completing our investigations, we concluded that these critics were not only confusing the meanings of the words "old" and "obsolete" but that they possessed no satisfactory yardstick for measuring the object of their displeasure. They had a vague notion that the copyright date on a film would be a satisfactory measure. Such personages are not confined to the teaching profession; in fact, we know of some of them who edit magazines directed to this field.



*B. A. Aughinbaugh*

It is evident that some of ye editors of aforementioned publications, have neither been near this particular stream of knowledge nor found a hickory limb on which to hang their editorial clothes. They never used a picture in a classroom, and when such philosophy as they purvey is sifted down, we find that they are mere fronts for some commercial interest. Praising their brand of "dignified" rhetoric is akin to mistaking biliousness for piety or stagnation for serenity.

But back to our firing line. When pressed for an example of an "old" film, one person stated that he had visited a classroom where the children were laughing uproariously at a strange-looking locomotive appearing on the screen. A boy said to him, "Look at that crazy engine; we do not have such railroad engines as that." Investigation disclosed that the picture in which the offending locomotive appeared was "Steam Power" and that the disgraceful iron horse was the historic *Claremont*! The revelation brought a wave of laughter much to the discomfort of the objector. By the same criterion all history is obsolescent and so are all books and all pictures which relate to history.

Another objector cited the out-of-style dresses worn by women in some pictures, which is an objection worthy of the consideration of both text-book and text-picture makers other than those who are devoting their efforts to historical material. Of course *homo sapiens* is introduced into both still and motion pictures because the sap is found wherever animal life abounds, especially in cities, and landscapes would be "lifeless" without a him, or her, or both.

They also offer fair yardsticks by which the Grand Canyon, the Empire State Building, and the Eiffel Tower may be proven to be big. But for social reasons the sap must wear clothing, and we doubt that were Eve still living her feminine nature would permit her to wear fig leaves for more than one year, especially with apple trees to provide a change in style. Moreover, there is that perverse attitude of the female sap which makes mothers' dresses old-fashioned, grandmothers' quaint, great-grandmothers' adorable, and only the great-great capable of attaining a state of permanency, since they alone are heavenly. If pictures must entertain the presence of a garbed member of the fair sex, there seems to be only one answer, and that is to make five or six different shots of the scene, each portraying the dear lady in a different costume, from Godey's Book up to "Today." Then, as the styles change, the harassed distributor can insert the one using the current issue. In some cases, his film inspectors will be compelled to work fast to keep in touch with Paris. Those who haven't the funds for this procedure had better stick to lady toads and salamanders—at least they are safe bets until evolution or mutation gets in a telling blow.

Photography should no longer play a vital part in this problem, since it has reached near-perfection; but there are some photographers, especially those in the "Tight Little Isles," who don't know it. This isn't always too disturbing, since the dialects going with such "Henglish" pictures are like Josh Billings's tight boots: they make one forget all one's other ills. In *Target For Tonight* most people could understand only one word and that was spoken by an

American (we said an American, not a New Yorker).

After female raiment, the automobile seems to be the next major offender as a dater. In this immediate postwar (or near-postwar) period, this doesn't mean much; but the battle of models will soon be on again, and woe to the offending producer who shows a square radiator when round ones are the vogue. That is a positive sin to juvenile minds (and some teachers as well as pupils have them—the minds we mean, not the autos). Some able psychologist should make an analysis of why a 1930 auto should be so funny in motion pictures when school-room inhabitants will endure them without a grin in textbooks, and when they will also endure with perfect aplomb maps that still show Nagasaki, the "Solid" South, "time belts" in the U.S.A., and Russian boundaries. They will also follow the same curricula that were followed when Ben Harrison was president, will continue to solve problems wherein butter sells for fifteen cents a pound and chickens go at two bits each, will worry over Caesar's language, will measure space between cities in miles instead of hours, and will flunk a kid for not knowing how many pecks in a bushel. This situation was strongly impressed on yours truly not so long ago in the following manner.

I was seated beside the President of a Rotary Club of a large city, where I was booked as the speaker of the day. A man next to me, noticing by the announcement card that I was in educational work, took the liberty of commenting that teachers did funny things. I agreed and asked him in what way he had discovered this. He said his boy was studying interest in arithmetic,

and the lad had sought his help with his home work. He (that is, the father) wanted to know of what use it was to study interest, and he answered his own question by taking a small notebook from his pocket. He opened to an interest table in the book and said, "There is all the interest I have ever needed to know, and I have been head of a big lumber firm for years. In fact, I haven't needed that because the bank doesn't take my figures—it has tables of its own."

"But," I rejoined, seeking to draw him out, "you may not always have that book with you." In a flash he snapped back, "If I didn't, I could easily get one; I'll bet there are fifty in this group."

"Yes," I returned, still seeking to draw him out, "but didn't someone have to make that book?" At this he gave forth one of the best bits of educational philosophy I have ever heard. He said, "Yes, someone did make it, and someone also made that electric light, but I didn't. I snap a switch and use it. If I had to go around making everything I need, I would never have the biggest lumber yard in this city."

**MORAL:** I showed a picture to that group, and there were some out-of-date items in it, but no one bothered about that—it was the overall view that they sought, and they got it. They were *too big* to see *tiny flaws*: "Errors like straws upon the surface flow;

He who would search for pearls must dive below."

Are those pupils and teachers who see the flaws seeking the truth? Are you as a teacher failing to do *your* duty by not taking this splendid opportunity to *teach this truth, which is greater than all superficial faults?*



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# Behind the Screen Credits

BY HELEN COLTON

Hollywood Editor, "Film and Radio Guide"

For any woman who loves to go shopping, especially the woman who likes to find out-of-the-way little shops with unique merchandise, the ideal job is that of a shopper for a Hollywood studio. Pretty Dorothy Drake, who works for International Pictures, has one of the less than two dozen shopping jobs in Hollywood. These jobs are so scarce because each studio or independent producer needs only one shopper.

Dorothy's work starts when the designer on a picture has finished her designs, had them okayed, and is ready to have them made up. Every morning, after talking with the designer and the wardrobe mistress, Dorothy prepares a shopping list of things she has to get that day. With samples of colors, fabrics, sizes, and styles, she goes on her rounds of department stores, wholesale houses, importing firms, and specialty shops. Most Hollywood shoppers have their

own cars, but Dorothy doesn't, so she is driven around by a chauffeur in a studio limousine.

Before leaving on her errands, Dorothy usually checks the studio's own supply of fabrics, to see if they already have on hand something which will fill their needs. If she finds a bolt of cloth in the stockroom that will serve the purpose, that means money saved for the studio and one less item to be shopped for.

Right now, studio stocks are quite depleted, since producers have been drawing on them during the war and post-war periods without much chance of replacements. But before very long, all the studios hope to have their textile supplies back to normal.

A conscientious shopper like Dorothy, who recently shopped for *Tomorrow is Forever*, *The Stranger*, and *Dark Mirror*, consults the stars for whom she is shopping as to their personal choices of gloves, shoes, purses,

hats, and jewelry. Some stars want leather gloves, others want suede; some like large envelope-style purses, others want over-the-shoulder or handle styles. Some prefer shoes with medium heels, others like high heels.

Several Los Angeles department stores maintain studio departments under the supervision of people who devote full time to helping studio shoppers. Wholesale houses and specialty shops are delighted to cooperate with the studios, for these are their best and most profitable customers.

Specialty shops in Los Angeles are many and varied, each of them filling one specific studio need. One whole business, for instance, is devoted to nothing but the manufacture of belts. Another business turns out only beadery and embroidery. There are other firms which manufacture only ribbons, or handkerchiefs, or scarves, and so on. A Beverly Hills jeweler makes costume jewelry to order and rents expensive jewelry to the studios. One furrier does rather well in renting luxurious fur coats. These firms simplify the shopper's work considerably. If they do not have in stock what she needs, they will usually make it up to order on short notice.

All the studios have charge accounts in the various stores. The shopper is allowed to take perhaps half a dozen selections of each item on approval. When the studio designer has made a final choice among the several

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selections brought to her by the shopper, the rejected items are returned promptly to the stores. A stock girl in the wardrobe department is in charge of keeping track of returns, which are usually made in a studio motorcycle or truck.

Each hour during the day, the shopper phones back to the studio to find out if there are any changes in their requirements. For a scene in *The Stranger*, it was suddenly decided one day that Loretta Young should wear a trench coat, instead of a suit. In the middle of the day, Dorothy had to change her plans and start scouting for a trench coat, on which altera-

tions were made that night, so the coat could be ready on the set at nine the next morning.

Most Hollywood shoppers have had several years' experience in the motion-picture business, and have worked up to the job of shopper through other jobs. Dorothy has been in show business most of her life, having started as a child actress, and gone on to modeling. She has been in wardrobe work for ten years now, and worked as a stock girl and "set girl" (wardrobe worker on the set who does mending and ironing, sews in shoulder pads, and does other odd jobs that arise) for several years before becoming

a shopper. Another Hollywood shopper got the job after working in the studio department of a department store. Another one used to be secretary to a producer. She had such good taste in her own clothes that the studio designer offered her the job of shopper.

There are so many different jobs within the wardrobe department that Dorothy suggests that anyone who would like to learn about them should write to the Motion Picture Costumers' Local in Hollywood and ask what material they have available on the subject.

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## What Can Secondary Schools Learn from Educational Experiences of the Armed Forces?

BY ALEXANDER TAFFEL

Textile High School, New York City

Some time ago, a group of secondary-school educators came to visit the training unit at which I was stationed. They had heard much of the success of the armed forces' training programs and had come in the hope of discovering the ways and means whereby that success had been achieved.

When I spoke to some of them afterwards, it was evident that they were disappointed. They had not found anything basically new. The armed forces had better facilities, better equipment, and more money to spend than was generally available to them in the public

schools, but, essentially, the teaching and training methods they had seen were the same as those used by competent teachers everywhere. They were puzzled. What accounted for the success of the armed forces' training programs? What could the public schools do to emulate it?

### Two Misconceptions

I was especially interested in the remarks and attitudes of these educators because they reveal two prevalent misconceptions concerning the educational efforts of the armed forces. The first is that the armed forces developed utterly new and different teaching and training methods. The second is that the armed forces have

somehow achieved objectives in mass education that the public schools have never been able to achieve in the past and are generally failing to achieve in the present. The purpose of this article is certainly not to belittle the superb educational accomplishments of the armed forces, but rather to establish in better perspective some of the lessons and implications of those accomplishments for public secondary education.

As for the first misconception, it may be stated that *the success of the armed forces' training programs was not due to the discovery of anything fundamentally new in educational principle or practice but rather to skillful combinations*

of well-established teaching and testing techniques. There was lavish use of training films, models, and other teaching aids, but these were intended to supplement, not to substitute for, competent teaching. Perhaps the single aspect most characteristic of the armed forces' training programs was their reliance in so far as possible on learning by doing; in particular, on learning by working with materials and machines in the same setting in which they would be found on the job for which the trainee was being prepared.

As regards the second misconception, it must be observed that the objectives of the two programs are so radically different as to make a general comparison of their relative achievements pointless. Judging the training programs of the armed forces in terms of the realization of their legitimate objectives, we find them successful far beyond the most optimistic original expectations. However, it should be recognized that these objectives were quite limited in scope. Most of them were concerned with the development of technical skills usually involving mastery of only a few processes or machines. Furthermore, where an objective was concerned with imparting an attitude or a mode of behavior, it was always an attitude or behavior pattern determined by military requirements, and therefore specifically defined and imposed upon the trainee from above. Indeed, it was this very definiteness of the basic objectives which permitted the efficient simplicity and directness of the programs that were organized to attain them.

### Different Goals

In contrast, consider the objectives of the secondary-school

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program. Certainly, they can not be limited solely to providing training in specific skills. The development of character, the imparting of democratic ideals, the presentation of at least a basic minimum of the general knowledges and cultures necessary for intelligent citizenship (as well as for more interesting living), and perhaps above all, the stimulation and training of the capacity to think — these have been and must continue to be among the great goals of the educational program in a democracy. What is more, the program can be truly successful only in so far as the attitudes, ideals, and behavior patterns it seeks to establish are finally the result of the student's own selection and initiative.

The differences between the two programs stand out even more sharply when we consider the ultimate function of the trainee. In the armed forces, he is being prepared to assume a specifically defined role in a highly regimented organization. He is a cog in the machine. It is not necessary for him to understand the over-all situa-

tion in which he functions, nor is he permitted to criticize or make decisions about it. All his time and effort are disposed of in detail by the military organization, and such initiative as he may wish to exercise is sharply limited by the requirement of strict obedience.

In the public school, on the other hand, the individual is being prepared to exercise intelligently the wide freedom and initiative that a democratic society permits. Understanding of the complex social picture is necessary not only for the individual's success, but also for the success of the whole society of which he is a member. As a citizen, it becomes his duty to criticize and help improve the conditions under which all must live, and the stimulus for such action and progress must arise out of the individual's own initiative and sense of social responsibility.

### Analysis

Granting the limited character of the objectives of the armed forces' training programs, their phenomenal success still remains an important educational fact. It is illuminating to analyze some of the elements of that success.

1. *Motivation*: The outstanding factor in the armed forces' training program was the willing learner. Being at war provided so unchallengeable a motive for learning that it was unnecessary to "sell" any of the programs to the trainee. The trainee was not merely willing. He was *anxious* to learn anything that would help him to function better in the military environment.

2. *Concentration*: The conditions under which the trainee lived in the armed forces favored the concentration of his maximum energy and effort on



the task at hand. In the first place, all of the trainee's time was at the disposal of the training program. Secondly, by physically removing him from the interests, responsibilities, and diversions that normally claim his attention, the armed forces made it possible for the trainee to devote himself far more completely to his studies than he could in a civilian environment.

3. *Confidence of the Program in the Learner*: Because of their urgency, the armed forces' programs made unusual demands on the learner. The tasks to be learned were sometimes quite difficult and the time allotted for learning them, short. Nevertheless, the programs proceeded on the assumption that the learner could do the job. This atmosphere of confidence in the learner was an important factor in evoking from him a more energetic effort than he exerts in the usual learning situation.

4. *Surprising Capacity of the Learner*: Probably the most significant fact that emerged from the armed forces' training programs was *the surprising learning capacity and adaptability exhibited by the average trainee*. At least in so far as the acquisition of skills was concerned, the trainees revealed a reserve of ability that seldom comes into play, or is even suspected, while these same individuals are in the secondary schools. To be sure, the powerful motivation, the concentration, and the highly purposive atmosphere of the armed forces' programs did much to bring forth the trainee's best effort. Nevertheless, the results of that best effort were impressive indeed.

It should be noted that, like the public education system, the armed forces too were called upon to provide universal train-

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ing. There was, of course, selection of candidates for specialized programs, but every man had to be trained for something. The overall program was thus one of universal education. For this reason, the new light shed on the potentialities of the average trainee must be considered especially significant for public education.

5. *Specific and Rapidly Attainable Objectives*: The very nature of the requirements of the armed forces made it mandatory to set up objectives that were not only specific, but also attainable after a short training period. Such objectives made possible definite and detailed course organization, and gave the training program a positive direction. Both instructor and trainee were fully conscious of the goal from the beginning to the end of the program. This concentration on the objective, coupled with the short duration of the training courses, helped to inspire and sustain a high level of effort on the part of all concerned.

6. *Energetic Teaching*: While only some of the programs were directly under the supervision

of trained educators, all instructors were alive to the importance of good teaching. Teaching and testing aids were available in abundance. Text material was constantly being revised, simplified, and brought up to date. Many motion pictures, models, and other teaching aids were introduced, and adopted or rejected on the basis of their effectiveness as demonstrated by actual experience. There was in the teaching effort a zeal and a sense of motion and activity which, if it did not always produce improvement, certainly proclaimed a healthy unwillingness to remain static.

### Two Lessons

These, then, are some of the aspects of the success of the armed forces' training programs. What can the secondary-school educator learn from them? There are, I believe, two lessons to be learned.

First, *the successful educational efforts of the armed forces have demonstrated the educability of the great masses of our citizens*, at least in so far as the special requirements of the armed forces were concerned. This fact provides a basis for a restoration of confidence in the potentialities of the "average" secondary - school learner, a confidence which many secondary-school educators of today seem to have lost.

Second, the armed forces have found no magic key to teaching success. Instead, they have demonstrated that *the well-established educational principles and practices, applied with zeal, imagination, and sincerity are still the teacher's most effective tools. It is the proper use of these tools that the educator must relearn.*

While the secondary school can seldom provide motivations as intense as those resulting

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from a state of war, it must devote itself most seriously to a realistic justification of its program that will be understood and accepted by teachers and pupils. Its program must have a sharp sense of direction, and must seem to be moving in that direction with energy and self-confidence. To make this possible, the first requisite is a clarification of basic objectives in the simplest and most specific terms. Of course, this is a more difficult task for public education than it was for the armed forces, but the educator cannot expect intelligent human beings to move rapidly in a vague direction in search of a vaguer goal. Only to the degree to which objectives can be reduced to terms that both pupils and teachers clearly understand can the mechanisms for achieving

those objectives be planned with confidence.

Here, then, is a pivotal problem in modern secondary education. The objectives are hazy and confused. The educator has not clearly decided what he is trying to achieve. Individual teachers are particularly aware of this, for they find themselves teaching their special subjects without any conscious sense of the connection between their work and the objectives of the secondary school at large. And if the teachers are confused about the objectives of the high-school program, how much more confused are the students! Yet the students are most often the final arbiters as to what course or elective they shall undertake.

### To Sum Up

Three great losses of faith seem to plague the modern edu-

cator: a loss of faith in the ability of the learner, a loss of faith in educational method, and a loss of faith in the worth of the educational process. The armed forces' training programs have provided a basis for restoration of faith in the first two: faith in the learner, and faith in educational methods. However, the loss of faith in the worth of the educational process can be remedied only by a clear evaluation and restatement of the aims of the educational process and a zealous re-dedication of educators to the achievement of those aims.



### Correction

In our March issue, the article entitled "Motion Pictures Useful for the Study of Literature" was credited to Robert E. "Schneider" instead of to Robert E. Schreiber. We deeply regret the error, which was not caught in time. We also regret that Mr. Schreiber's listings of sources of the films was incomplete. For example, *Adventures of Tom Sawyer*, *As You Like It*, *Count of Monte Cristo*, *Last of the Mohicans*, *Little Lord Fauntleroy*, *Little Men*, *Of Mice and Men*, and *Prisoner of Zenda* are available not only through Films Incorporated but through Bell & Howell Company and other leading film libraries. Likewise *Back Street*, *Great Impersonation*, *Hoosier Schoolmaster*, *House of Seven Gables*, *Keeper of the Bees*, *Mother Carey's Chickens*, *Swiss Family Robinson*, and *When the Daltons Rode* are available not only through I. T. & T., but through Bell & Howell Company and other leading libraries. *Things To Come* has been withdrawn from circulation and cannot be had anywhere just now.



# Stage Scripts to Improve Human Relations

BY FELIX SPER

Thomas Jefferson High School, Brooklyn, New York

Now that the war is technically over, we must continue to fight a revival of hate, discrimination, and prejudice. If we believe in our Bill of Rights and the other charters of liberty which have sprung up from time to time, we must take on the responsibility of teaching our students to practice these principles. *We must make democracy work.*

The most effective aid, aside from the movies, is the stage script (as distinguished from the radio script) suitable for simple dramatization in classroom, clubroom, and assembly hall.

Most of the pieces listed below have been issued by special organizations busy with the problem of bettering human relations. Unfortunately few publishers have found it profitable to start a new category or subdivision of the special-problem play.

To be fully effective, these playlets must be followed by classroom discussion on the day of presentation. The English and history classes can best reenforce the truth or truths projected by one of these plays in the assembly. The wise teacher will not be troubled too much with how to motivate or correlate.

The listing herewith submitted has been brought up to date. At the end of the title-lines, the symbols E, J, S, signify Elementary, Junior High, and Senior High levels. The other notations are self-explanatory.

## Stage Scripts

*All Aboard*, by Ben Bengal S

Soldiers in a train argue the question of discrimination when a Negro is forced to move to the rear. Extremely good dialog.

*Theatre Arts*, September, 1944

Reprinted in *Scholastic*, December 4, 1944

*As One Star Differeth* J, S

A dramatic presentation of the virtue of being different in manner, appearance, and ideas. Poetic lines are quoted here and there. Suitable for brotherhood week.

National Conference of Christians and Jews  
381 Fourth Avenue, New York City Free

*Divide and Conquer*, by Allan Sloane and Bob Russell. E, J

A Catholic, a Negro, and a Jewish boy play together. A bully divides their loyalty and picks up their marbles. A bystander points out the analogy to Hitler's tactics.

Green Publishing Company  
Box 823, Amityville, New York 15c

*Haven of the Spirit*, by Merrill Denison. S  
Deals with Roger Williams and religious toleration.

Dramatists Play Service, Inc.  
6 E. 39th Street  
New York City 30c

*Haym Solomon*, by Mildred J. Janusch J,S

The generous contribution of the Jewish patriot and financier to the forces of George Washington is told simply.

*Scholastic*, May 6, 1930

*Haym Solomon*, by Marcus Bach S

An interesting study of a little-known episode in the period of the American Revolution.

Walter H. Baker  
178 Tremont Street  
Boston, Mass. 35c

*A Hero Comes Home*, by Jean Karsavina J, S

A returning veteran is surprised to find anti-Semitism at home. When he learns that his friend is a victim, he decides to join the counterattack against the evil.

Stage for Action will perform it, free  
130 W. 42nd Street  
New York 18, New York

*Jefferson Lives Today*, by Anette Smith

Lawrence J, S

A plea for equality and freedom of all peoples.

*American Unity*, March-April, 1943  
Issued by Council against Intolerance  
17 E. 42nd Street  
New York City Free

*Jefferson's Spirit Lives*

E, J

A brief sketch written by students voicing a plea to unite.

*American Unity*, March, 1944

Issued by Council against Intolerance

17 E. 42nd Street

New York City

Free

*Let My People Go*

E, J

A plea for Negro equality, written by students.

*American Unity*, October, 1943

Issued by Council against Intolerance

17 E. 42nd Street

New York City

Free

*Let No Tears Be Shed*, by Henry Goodman S

A moving memorial of the Jewish defenders of Warsaw.

Henry Goodman

11 Schermerhorn Street

Brooklyn 2, New York

10c

*Look Beyond the Label*,

by Irene D. Jaworski

S

A witty playlet to prove that people are people regardless of color or nationality. The label or name or stereotype tells us nothing. We belong to a single race: the human race.

Bureau of Intercultural Education

1697 Broadway

New York 19, New York

15c

*Meet Your Relatives*, by Alice B. Nirenberg,

with original lyrics by Don Karlin E, J, S.

A dramatization of some of the A B C's of anthropology in the form of an illustrated lecture. Light and gay.

Public Affairs Committee

30 Rockefeller Plaza

New York 20, New York

5c

*Playing Fair*, by Fanny Venable Cannon S

Four short plays on the subject of understanding and living with minority groups.

E. P. Dutton and Company

300 Fourth Avenue

New York City

\$1.00

*Ring Freedom, Ring*

J, S

A pageant produced by the Rochester public schools for casts of 250 and more. "A dramatic picturization of our nation's hard-won freedoms which we treasure most carefully with each succeeding generation." The growth of liberty in the United States.

Address Hazel M. Stowell

Charlotte High School

4115 Lake Avenue

Rochester, New York

30c

*A Salute to the Fourth*,

by Elizabeth McFadden

S

This playlet dramatizes the struggle for race tolerance.

Dramatists Play Service, Inc.

6 E. 39th Street

New York City

30c

*Skin Deep*, by Charles Polachek E, J, S

A long play to demonstrate in witty fashion that differences between races and peoples and nationalities are mythical. Under the skin we are all brothers. The facts from *Races of Mankind* are cleverly dramatized.

Stage for Action will perform it, free

130 W. 42nd Street

New York 18, New York

*Such Harmony*, by W. Eric Harris S

This play suggests the possible beginnings of authoritative control of freedom of speech, the vague influences of which, if given free play, might usher in fascism even in a country like Canada. Its people are everyday people, and its action is placed with a family having a picnic supper in a city park.

Samuel French

25 W. 45th Street

New York 19, New York

35c

*Who Built the Bridge?*

E, J

Many nationalities contribute to build a bridge, which is America.

Council against Intolerance

17 E. 42nd Street

New York 18, New York

Free

# Extend Your Subscription to FILM AND RADIO GUIDE

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# The Use of Audio-Visual Aids

BY LOUIS E. RATHS

Professor of Education, The Ohio State University

Audio-visual aids may or may not be aids. The very name suggests that there are significant aims pursued and the audio-visual materials are supposed to be *aids* to the accomplishments of these ends. All too frequently, however, the movies, the recordings, the slides, the film strips, and other resources are ends in themselves. They are used, and then the teacher and students go back to the text and disregard quite completely the potentialities of the aids.

At The Ohio State University, the writer and two of his former students, Dr. Henrietta Fleck, now of Normal University, Normal, Illinois, and Dr. Alberta Young, now of the University of Tennessee, at Knoxville, Tennessee, developed a series of guides to accompany the use of audio-visual materials. Dr. Fleck's materials are related to a resource unit entitled "The Relation of Schools to Society." Dr. Young's materials are focused upon the furthering of human relationships through the meeting of human needs.

Both projects involved the development of clear-cut purposes, an outline of the major directions that each unit was to take. For example, in Dr. Young's project she wanted to emphasize greatly the needs that people have, the social values that they seem to champion, the personal problems that they face, the ways in which they treated other people and responded to the

treatment of other people, and a consideration of how situations charged with personal frustration might be reconstructed.

A search was made for films, recordings, and readings which would illustrate these five headings. When materials were found which seemed adequate, a rather elaborate analysis was made. First of all, a synopsis of the materials was written that was much more complete than the usual single paragraph. Following each synopsis are several pages of writing in which the human problems in the materials are abstracted and pointed up. This is followed by some suggestions as to the needs of the individuals who appear in the films, the recordings, or the readings. After some discussion of the needs of each individual, the guide presents an analysis of propositions related to social values and to teaching. Then follows a section devoted to ideas for assignments to students, growing out of their use of the aids. There is a section

also for related experiences, and the whole is completed by suggestions for further reading.

In the guide this matter of human problems, human needs, human behavior, social values and social situations, reading, writing, and direct experience are all integrated as far as possible. Each guide is so rich in possible suggestions that no teacher could use all of them. The guide constitutes a resource from which the teacher may choose problems, values, etc., that are appropriate for the group. In some situations it is possible that the teacher might make very little use of the guide, but its use does give a feeling of security in handling new teaching aids. Moreover, if this service were widely available, if adequate guides were prepared for many of the aids, teachers could read and study them before they chose the aid and would have a much better basis for deciding whether to use the aid.

At The Ohio State University these guides have now been used over a period of three years by as many as one hundred different instructors, and we feel reasonably sure that they fill a need in the field. We have had more use and more intelligent use of teaching aids since Dr. Fleck and Dr. Young started their work. At this moment sample copies of the guides are available only for a number of the human relations films that were developed by the Commission on Human Relations under the general direction of Dr. Alice Keliher.

Summary of a talk at the Michigan Audio-Visual Conference, Detroit, April 6, 1946.

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# Radio and Audio Aids in Seattle

Radio in the Seattle Public Schools is looked upon as being one of three major services performed by the Audio Aids Department on a city-wide basis. These services involve utilization of transcriptions, recording service, and broadcasting of six school radio programs each week, most of which are done as "remotes" from the school district studio. The radio work, as well as the audio, operates on the assumption that radio (or audio) devices are a means to an end, not an end in themselves. With this fundamental premise in mind, the project is set up on a purely functional basis. Maximum opportunity is given for student participation and training. City-wide auditions are held for radio talent, writing staffs are organized for script work, and operators are trained to handle audio equipment.

The center of the audio and radio activities in the Seattle Public Schools is the Radio Workshop, located at Broadway High School in downtown Seattle. The Workshop has been developed by William Ladd, the director, in his capacity as Radio Chairman for the Seattle Public Schools. The work has now been broadened to include the responsibility for the promotion and utilization of various audio aids as well as radio.

It is Mr. Ladd's belief that radio (audio) best serves the children of the community when it is related to the material of the curriculum and to other teaching aids. "It is a recognized fact," says Mr. Ladd, "that children spend much of their leisure time listening to the radio. Cer-



William Ladd, in charge of audio aids in the Seattle schools.

tainly they 'learn' a great deal from this listening experience. In a sense they are being *taught*. Consequently, it is a wise school that, recognizing the educational effectiveness of the audio method, provides time on its program for hearing and evaluating broadcasts as either live or transcribed shows."

It is Mr. Ladd's opinion that it is high time that the schools recognized the educational potentiality of the audio method. We must be aware that the student's generation is conditioned to radio, while the teacher's generation is not. The primary problem for the person responsible for the promotion of audio-aids utilization in the school system is that of in-service training of the teacher corps. Children are already accustomed to, and dependent upon, audio aids for much of their information and entertainment.

School administrators must come to recognize this problem of in-service training. Equip-

ment must be purchased and facilities made available for the training of teachers to use modern aids in the classroom.

The underlying philosophy back of the audio work in the Seattle Public Schools is that "desirable materials are those that bring out the understandings presented in the course of study, that teachers should be certain that materials used avoid stereotyped impressions or ideas, and that administrators must recognize that new teaching aids, such as audio, are necessarily a *supplementary* aid. Actually, except for the mechanics, an audio aid is not different from a textbook, a map, a globe, or a blackboard. These are supplementary to the main business of teaching. It is essential that the teacher know how to use the aid and be aware of its relationship to the material which he wishes to present to his class. Again, it is a means to an end, not an end in itself."

Mr. Ladd, who is now director of the Radio Workshop, and in charge of Audio Aids for the Seattle Public Schools, has been a teacher of speech and drama in the Seattle Schools since 1936. His undergraduate work was done at Pacific University, Forest Grove, Oregon. He graduated as the first speech major from that institution in 1930 after a collegiate career in which he specialized in oratory, debate, public speaking, and drama. After teaching in small public schools in Washington, he took his master's degree in drama and speech at the State College of Washington. He has had a number of years' experi-



ence in radio acting, announcing, and writing, and has been a free-lance producer of educational and commercial shows.

"We in Seattle," commented Mr. Ladd, "recognize that this

is only the beginning of our use of radio and audio aids. We shall continue to watch the work of others, to scrutinize our procedures, and to keep in mind the fact that we are teaching chil-

dren, not teaching radio. In the light of these standards, we hope to continue to make contributions to the educational experiences of those students with whom we work."

## Radio, Dynamic Force in Education

BY RUTH WEIR MILLER

Radio Assistant, Philadelphia Public Schools

Nineteen forty-five marked the twenty-fifth anniversary of radio in America. During those twenty-five years we saw radio develop from a toy to a tool, from a gadget to a gargantuan force. Sometimes it has been used as a tool by a far-sighted advertiser; at other times it has been an all-powerful tool used by the forces of evil which have been let loose in the world in our time. Radio has been used to create, and it has been used to destroy. Only comparatively recently have we seen it used as an effective tool in education. Educators have come to realize that radio marks an advance in education comparable to that brought about by printing.

When we examine the significance of radio to the teacher, two facts are obvious at once. First, the girls and boys whose educational experiences are our responsibility have never lived in a world where radio has not been part of daily living. Theirs is, therefore, a sound-conscious generation. The average American citizen listens to his radio five hours a day; the average boy or girl tunes in for two

and a half hours a day. As teachers, we dare not ignore radio. Every program that goes out over the air educates for good or for evil—creates attitudes, moulds public opinion. Even a cursory examination of the effect of radio on American life convinces us that our responsibility is a great one. We have the opportunity of using this tremendous new force in the classroom. As educators we can be editors of American radio. We can be articulate about the kinds of programs that we should like to hear on the air.

Let us consider first how programs planned for in-school listening can be used effectively in the classroom. Many cities now have radio programs as a regular part of school curricula, planned and produced cooperatively by the school systems and the broadcasters. Some, like Cleveland and Chicago, have their own FM Stations, owned and operated by the school system; and in that case planning and production are handled entirely by the school radio staff. Some school systems, like those of Detroit and Philadelphia, plan and produce educational radio programs in cooperation with local commercial stations. The important questions for the

teacher are: What can I do with this new medium? What can radio do that no other medium can do?

Radio as a teaching device can help the teacher to attain certain objectives. Used with intelligence and imagination radio can (1) vitalize the work of the classroom, (2) supplement and enrich schoolroom educational experiences, (3) motivate students to further learning, (4) integrate the learning of various subject fields, (5) train youngsters in good taste and in discriminating listening. In the light of our experiences in utilizing radio in the Philadelphia schools from the kindergarten to the twelfth grade, let us see just how effective a teaching tool radio can be.

In Philadelphia there is a variety of radio fare which has resulted in vitalized teaching in that city. Radio is a vitalizing force in classroom instruction, first of all, because it is timely. Children are compelled by the immediacy of events. They feel keenly a sense of participation in world affairs when the schools' own news commentator, Alexander Griffin, news analyst of WIP, for example, comes to the microphone with a weekly newscast, *Behind Today's News*

(Friday, 11:15). Children themselves set the stage for the broadcast by reading newspapers and trying to determine what items of news Alexander Griffin will choose for comment. When he mentions foreign countries the youngsters are eager to learn for themselves the manners, customs, and forms of government of those countries. Controversial subjects introduced on the program usually result in spirited discussions in the classroom, after school, and at home. The program can fit into any subject in the curriculum, help to vitalize any curricular activity.

The radio assistant who visits classrooms regularly to observe the utilization of this program reports: "The program starts a ball rolling, and where it stops is simply a tribute to the resourcefulness of the teacher and the class." Such a program helps a child to adjust himself to this modern, atomic, radar-controlled world. Another way in which we can make curricular activities real and vital and significant is to bring a recognized authority into the classroom via the air waves. With a twist of the wrist, it becomes our privilege to hear from a well-known news analyst or to go "Exploring Music" with Mary Van Doren, pianist and musician, every Monday morning at eleven-fifteen (WIP). That the experience of listening to good music presented by a recognized artist does vitalize instruction is borne out by the results. After Mary Van Doren's program, children enter upon a variety of activities. Some of them paint in free style what the music has suggested to them. Sometimes, as a class project, friezes are painted illustrating the music. Boys and girls keep notebooks and scrapbooks on musicians, on mu-

sical forms, on newspaper stories of musical events and personalities. The musical program stimulates the writing of original compositions, letters to the broadcasters, letters of appreciation to Mary Van Doren. The wise teacher uses the musical program also as an incentive to vocabulary building.

Secondly, radio directly supplements and enriches the regular work of the classroom. Elementary school girls and boys have a valuable literary experience in hearing a story told with artistry, sometimes "dressed up" with dramatic interludes, every Wednesday afternoon at two-fifteen when they tune in to the "Magic of Books" (WFIL). The program brings enchantment. It has the intangible but educationally valuable quality of showmanship. The listeners are compelled by the "magic" in books. The program stimulates interest in good reading. It provides an enrichment of the listeners' emotional experiences. This is apparent in the rapt attention they give to the program. Since all learning begins with interest, the value of such a program is obvious.

It has often been said that the good radio writer creates characters that are so real that "what happens to them matters to the listener." We have learned that when American history is presented in highly dramatic form, as it is in "The American Adventure," (KYW, 9:30 a. m. on Wednesday) or "Lest We Forget" (WIP, 11:15 Thursday), personalities in the story of the American dream become real, flesh-and-blood people. The student gets a sense of participation in the events of long ago. Radio shatters time and space; it transports the listener to other times and places. When the narrator says, "The scene is

Philadelphia. . . . . the year 1776" . . . . . everyone in the room becomes part of the Philadelphia of the Revolution and grapples for the moment with the problems of that day. How easy it is after such a broadcast to relate historic problems to those which our young citizens will have to face in the America of today! Only recently I visited in a school and heard with a class a broadcast in the "American Adventure" series, titled "Fourteen Points Over Tokyo." It was a dramatized presentation of Wilson's unsuccessful fight for the League of Nations, together with a graphic radio picture of the bombing of Tokyo—an incident that might not have happened if Wilson had succeeded. It happened that the broadcast was presented during the time of the UN meetings in London, and newspapers were carrying daily accounts of the problems facing the representatives of the nations of One World. After the broadcast, the significance of the meetings of UN to every boy and girl in that class was brought out in the discussion. Children had a new understanding and appreciation of the importance of world events to them as individuals. They realized then that they were a part of the "American Adventure."

Another program available to Philadelphia teachers, "Once Upon a Time" (KQW, Friday 9:30), dramatizes "stories behind everyday things," and presents the myths and legends of every country in the world in such a way that everyday things take on new importance. The imaginative and legendary answers to "Why We Have Snow" and "Why There Is Lightning and Thunder" not only enrich classroom experience, but enlarge the concepts of the young



audience and make for a happier understanding of all the peoples of the earth. We know in education that the further we get from first-hand experience the less meaningful an educational experience will be. Radio is a good substitute for first-hand experience, because, annihilating space and time, it gives children a sense of actual participation in what is being presented in the program. In addition, we know that there are certain emotional factors that are important in the learning process. The progressive teacher utilizes those factors more and more. That brings us to the third important role that radio can play, the role of motivator.

As a motivating force radio is outstanding. The American advertiser suspected long ago that radio might be used to cajole, coax, and convince the American housewife that she ought to buy his product, and he discovered to his satisfaction that radio was a super-salesman. At long last, educators have begun to use that super-salesman as a motivating and stimulating force. Outstanding in the use of radio to motivate classroom activities is the "Science Is Fun" program (Monday, WFIL, 2:15), for boys and girls of elementary grades. The program capitalizes on the natural curiosity of the child. It convinces him that science can be fun. This series consists of dramatizations which illustrate elementary scientific principles. Programs are divided into units, such as the weather, power, or transportation. Sometimes simple experiments are done on the air with instructions as to how to do them in the classroom at the same time. Children become so interested in these classroom "laboratories" that they carry

on with their experiments at home and exchange reports with their young fellow scientists. One young man's enthusiasm caused a little trouble at home. After a radio broadcast on condensation, he went home to conduct an experiment in connection with his nightly bath. He not only used the entire family's supply of hot water for the evening, but he created steam for so long a time that the paper began to come off the wall! Children become so interested in their science programs that of their own accord they bring in pictures and newspaper clippings regarding programs they have heard. The demand for books on science has increased in all libraries. Teachers discover new areas of interest among their boys and girls, enthusiasms of which the teachers have been previously unaware. The same thing has happened in connection with a program for elementary schools called "A Trip to the Zoo" (WIP, Wednesday 11:15). The program begins with a fanciful story, such as "Why the Coyote Has So Many Voices." The story is followed by scientific facts about the animal, his natural habitat, and where he may be seen at the Philadelphia zoo. The story stimulates interest in the animal and gives a new glamour to old zoo friends. That leads to an interest in geography and in research. The heart-warming thing to one working in radio constantly is the spontaneous enthusiasm with which children "follow through." After they have heard a broadcast, children want to find out more and more. On their own, and not because of a formal assignment, they go to books for further information. They take advantage of educational agencies like The Franklin Institute, the Univer-

sity of Pennsylvania Museum, and the Zoological Gardens.

Radio as a motivating force is not limited, however, to elementary schools. Philadelphia's "Junior Town Meeting" program, designed to "Help Youth Build Today for a Better Tomorrow," acts as a powerful motivating force in the high schools. On this program, boys and girls hear youngsters of their own age discuss the atomic bomb, the problems of world peace, the local housing problem, and unemployment compensation. They follow the program with discussions of their own. Here is a device for introducing the controversial issue into the classroom. The teacher can take a place in the background and give students an opportunity to express their opinions, clarify their thinking, and weigh arguments which they hear. It is all part of training them to think for themselves, rather than to accept dogmatic beliefs. It gives them the experience of trying to form their own hypotheses, and thus prepares them to take their places as citizens of a free world. Follow-up activities after such a program sometimes take the form of written work or further research to prove the truth or falsity of a statement. Teachers of almost any subject find that this program, in addition to motivating students to valuable classroom activities, helps them to integrate their varied learning experiences.

As an integrating force radio's power is tremendous. Teachers who believe in learning by units rather than by isolated subjects are convinced of radio's usefulness. In the "unit" or "core" curriculum all educational experiences are integrated, and the pattern of learning becomes clear to the student. Imaginative teachers have dis-

covered that the science program, for instance, can be used not only to motivate the study of a unit in science, but also to encourage work in creative drawing based on material in the broadcasts, or in talks based on research work done after the broadcast, or in a study of the historical background of the scientific data covered in the program. These are just a few of the possibilities. A music appreciation program, "Music in the Air" (WFIL), has resulted in varied experiences. To quote a teacher: "Reading was made easier and more desirable because there was a real purpose and a challenge to become better readers in order to understand and appreciate the books to be read about the musicians who were presented on the program." Letter-writing skills were also developed as a result of listening, because of a desire to write to the broadcasters and to the people in charge of the program. Each week, too, children wrote paragraphs about the composers. They wanted to buy composer booklets from the Presser Company, and this resulted in a project in arithmetic in order to determine the cost of the booklets. The same skills were applied to measuring the bulletin board for pictures, newspaper clippings, and other announcements relative to the "Music in the Air" program. So it goes constantly in the use of radio. This medium cuts across subject fields, and, because it motivates learning, it helps to integrate the learner's experiences and the various knowledges and skills which he has acquired.

We all know that education should develop concepts, that half a dozen concepts in all their richness are better than 100 unrelated facts, that everything

in the child's world should take on as many meanings as possible. Here again radio leads the way as an educative device because of the way in which it can integrate educational experiences. It was found by teachers that the "Magic of Books" program stimulated an interest not only in the story itself and in other stories of its kind but also in the country from which it came. Because of that, during the broadcasts of 1945-46, the "Magic of Books" program was planned to correlate with the "Music in the Air" program, a music-appreciation broadcast presented by WFIL. The two series then are called "round the world in song and story." On Wednesday, boys and girls hear a story about Italy, like "Gigi and the Magic Ring," and that is followed on Friday by a concert of the music of Italy. In other words, Italy and its people are interpreted by means of their folk tales and their folk music. It makes for an understanding of the country, for appreciation of the contributions of Italians to American culture. Italy, then, becomes more than just a place on the map. It is people, it is legend, it is music, it is dancing, it is sunlight and mountains; and the boy across the aisle, whose name is Italian, takes on a new dignity. Such integration of material, possible by the new approach of radio, makes the teacher's life pleasanter, his work more effective.

Of course, using radio as a force to vitalize, to enrich, to motivate, and to integrate classroom instruction does not come with merely tuning in a radio program. Nor is this accomplished by an indiscriminate use of any or all radio programs. Some people believe erroneously that radio takes the place of the

teacher. On the contrary, radio in the classroom can be successful only if the teacher makes intelligent use of it. *That means that the "radio lesson" consists of preparation for the broadcast, active and interested listening, and well-planned follow-up activities.* To facilitate effective utilization, teachers' manuals, outlining the purposes of each series, giving suggestions to the teacher for the use of each broadcast, and a bibliography and suggested list of films to supplement the broadcasts have been prepared for all school programs of the Philadelphia area. It is important that the teacher study the manuals to determine which programs fit his curriculum needs and are suitable to the age and experience level of his students. Then, before each broadcast, he can establish in the minds of the pupils a genuine purpose in listening and relate the program to the experiences of the child. Without this setting of the stage, the program is not particularly valuable. It is important too that the listening situation be a good one, that good reception be assured, that the radio be tuned properly and on time, and that children be seated so that they can hear without straining. Only in such a situation can one encourage good listening habits. Immediately after the broadcast, follow-up activities should begin. That is the time to go after the purposes established in the pre-broadcast period, to encourage classroom discussion. Sometimes this can be handled by class committees. It is well to have related illustrative materials on hand whenever possible, or at least to encourage the class to bring them in later. In every way, it is important to relate the broadcast to the daily living



of each individual and of the group. Of course, follow-up activities do not take place only immediately following the program. Teachers are always delighted with the fact that days, sometimes weeks, after a broadcast something learned on a radio program will be brought up in connection with a subsequent classroom activity.

In addition to motivating the teaching of subject-matter, techniques, and skills by radio, we have a real job to do in training our youngsters to be discriminating listeners. This means that we have to train them in good listening habits. We have said that the average American "listens" to the radio for five hours a day. What we mean is that he turns his radio on for that length of time. But we know that the radio listener has frequently been equipped with "boilermaker" ears. Radio should be received as a guest in the home or the classroom. As such, it should be treated graciously and with the good manners one accords to a guest. Courteous radio listening should be encouraged by using the radio properly in school. In a program planned for kindergarten and primary grades, "Radioland Express" (WFIL—Tuesday at two-fifteen), we are attempting to establish good listening habits at an early age. One kindergarten teacher observed that the first or second time the program was tuned in the children talked during the broadcast. Then they became aware that it was a program just for them; they were invited to sing a song with the lady on the program; to participate in a "sound-effects game"; to listen to some one tell a story all dressed up with a musical background. And then they began to listen attentively. Now they re-

mind the teacher: "Today's Tuesday! Don't forget we're going to Radioland." When the program is on the air, they sit in rapt attention and participate in everything. The same thing holds true with programs at higher grade levels. Students are learning good listening habits. That is the first step in discriminating listening.

An important development in radio-in-education is that teachers are being trained in summer workshops and in evening courses in the techniques of radio broadcasting. Then they use their knowledge and skill to train children in how to discriminate between good and bad radio programs. Children learn not to accept a program simply because it is on the air. In other words, they learn to evaluate what they hear. They are becoming aware that the American system of broadcasting is theirs, that they are now, and will be in future, the editors of American radio. Pointing the utilization of a radio program toward an appreciation of radio as a form of art and literature as well as a means of communication carries over, of course, to out-of-school listening.

Many teachers who cannot, because of poor equipment or rigid bell schedules, use radio broadcasts in the classroom find that they can make excellent curricular use of the programs on the air outside of school hours. We make use of books and periodicals as sources of information, to supplement text books. Why not make use of the many excellent radio programs now on the air for the same purpose? *The American School of the Air* (broadcast daily this year in out-of-school time, five o'clock, E.S.T., WCAU), *The Human Adventure*, *Exploring the Unknown*, *Cavalcade of*

*America*, *Within These Gates*, *Hate, Inc.*, *America's Town Meeting of the Air*—these are only a few examples of the excellent radio fare to be had for the asking at times when students can listen. Wise utilization of these programs can result in specific curricular activities in the field of social studies, science, or English. In addition, such listening on the part of students can be directed to an appreciation of radio as an art form and as a social force. An understanding of network and local broadcasting, of the significance of the FCC, of radio's role in the community, of its influences on American life—this should be part of the educational experiences of young America.

Another way in which out-of-school radio can be used to advantage in the classroom is by applying radio techniques to classroom activities. We can use the program ideas and techniques of such broadcasts as *Information Please*, *Hobby Lobby*, *Quiz Kids*, or John Nesbitt of the Westinghouse Hour to stimulate pupils to engage in desirable activities. We can use the techniques of radio script writing and production instead of "composition" writing and the assigned formal "talk." We can use certain radio programs as desirable standards of speech. We can also use the simulated broadcast in the classroom to motivate children who otherwise might be shy and inarticulate. Teachers tell of students who never had volunteered or had anything to say, who suddenly under the stimulus of these new techniques developed new skills. They write radio scripts, they do make-believe newscasts before a "dummy mike" (made in the school workshop); they develop the ability to think on their feet as

they become "ad lib" radio announcers. In one school, a class heard a program about the first moving picture. That same afternoon two boys who had never volunteered to do anything before asked the teacher rather shyly whether they could make a moving-picture machine of their own in the school shop. She was delighted, of course, and in a few days they came to class with their "invention." It was a long sheet of shelf paper attached to a crank that kept the paper moving; as the crank on the gadget was turned by one of the boys, he explained that they could have moving pictures by painting a series of pictures on the paper. The whole class was enchanted with the idea of making the "movie." Then the children who were interested in art painted a series of pictures based on incidents in all the broadcasts they had heard. The whole thing was a valuable class project and the idea came entirely from the children. Learning was definitely *fun*. Experiments with radio, then, usually result in new and improved teaching methods.

The interest in radio programs does not stop with listening, however. As students get the opportunity to participate in school broadcasts, as they do on *Junior Town Meeting*, *American Adventure*, *Science Is Fun*, *Great Moments in Science*, they begin to learn radio technique and apply their knowledge to a new understanding of radio itself. Moreover, the fact that boys and girls have the opportunity to participate in programs has encouraged many teachers to organize radio clubs, where children can actually learn radio skills. In addition, Philadelphia stations encourage teachers to bring classes to the studios to see the broadcasts go

on the air; and from an experience such as this, students always come away with a whole new concept of the skills and techniques necessary to good radio production. Just as the student of the piano is more appreciative of the skill of an Arthur Rubenstein than one who is unfamiliar with the instrument, so is the boy or girl who has learned something of radio techniques more appreciative and more intelligently critical of what comes to him out of the loud speaker, whether in school or at home.

Radio, then, is a dynamic force in education. We have seen how in-school broadcasts can vitalize, enrich, motivate, and integrate classroom activities. We are aware of our responsibility in training youngsters in good

listening habits and in the selection of good programs. We have learned that methods that work in radio can be applied successfully to classroom methods. But to accomplish these ends, let us avail ourselves of the variety of radio fare available to us: in-school broadcasts, transcriptions, out-of-school broadcasts, participation in programs, and all the services now offered by the radio industry to the educator. We are dealing with a sound-conscious generation, a generation conditioned in part by radio listening. Let us accept the challenge of that conditioning and utilize the opportunities offered to us by this powerful medium of mass education. Let us realize radio's potentialities as a dynamic force in education.

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## Bennett, NBC Producer, Composing "F. D. R." Symphony for Radio and Recording

Tom Bennett, NBC producer and composer, has composed three movements of his projected *Franklin D. Roosevelt Symphony*, which in finished form will contain five movements. When he was asked to compose music for *Rendezvous With Destiny*, a two-hour recording of a series of Roosevelt speeches broadcast during the President's twelve years in the White House, Bennett adapted the symphony as a musical accompaniment. He later made another adaptation for a smaller orchestra for a half-hour broadcast version of *Rendezvous With Destiny* on NBC. To top it off, Bennett was then assigned to produce the program on the air.

When the symphony is completed it will have five movements with these sub-headings: *Childhood*, *The Sea*, *Home Life*, *Sickness*, and *Leadership*. The major theme of the symphony is the traditional presidential song, "Hail to the Chief." However, the complete theme is not stated until the final movement. A part of the melody is stated as the theme of each movement, growing in length as it progresses to the finale.

Bennett is composer of the music for the recent Theatre Guild production of Shakespeare's *Othello*, starring Paul Robeson. On NBC one of his major assignments is production of the daily "Fred Waring Show."



# Goodman Joins "Popular Science" as Audio-Visual Editor-in-Chief

Arthur J. Crowley, Director of the Educational Department of Popular Science Publishing Company and *Reader's Digest* has announced the appointment of Dr. David J. Goodman as Editor-in-Chief of the new Audio-Visual Department of Popular Science Publishing Company, New York, N. Y. This division has been created to promote the development and sale to schools and colleges of audio-visual education aids on a nation-wide basis. The department's program will be one of gradual expansion, and in time it will handle all of the major audio-visual aids to learning, involving all levels of education.

The first announcement of the new Popular Science Teach-O-Discs and Teach-O-Filmstrips appears on pages 32-33 of this issue of FILM AND RADIO GUIDE.

Dr. Goodman's solid background and splendid accomplishments thoroughly qualify him for his new post. While at New York University, he majored in Administration and Supervision of Audio-Visual Education. His doctor's thesis is entitled, "Comparative Effectiveness of Pictorial Teaching Materials" (Motion Pictures vs. Filmstrips). He has had nine years of full-time experience in public school work in the preparation of audio-visual curricula and the direction of audio-visual instruction. He has also had extensive experience in editorial work, still and motion picture photography and recording.

Dr. Goodman has had rich and varied experience in his



David J. Goodman, Editor-in-Chief of the new Audio-Visual Department of Popular Science Publishing Company.

chosen field. His background includes positions as Editor for Young America Films, Inc; De-

partment Editor for *Educational Screen*, Chicago, since 1941; Educational Supervisor for New York City's Board of Education Program on the Development of Objective Training Materials and Techniques. During the war for a two-year period he was Educational Specialist for the Army Air Forces, Training Aids Division, in charge of preparation of Instructors' Guides to accompany Army Air Forces training films and filmstrips. He conducted an extensive survey in the utilization of filmstrips.

He has contributed numerous articles to educational journals, including *Journal of Educational Research*, *Safety Education*, *Journal of Education*, *Film and Radio Guide*, and other publications.

## Curriculum Films, Inc., Announces Plans

Monroe B. David, President of Americolor Services, has announced the formation of Curriculum Films, Inc. The new organization will perform an educational, research, and distribution service for independent producers of educational films. Americolor Services, sales and management organization for the Colorfilm Company of America, will act in the same capacity for Curriculum Films.

Mr. David, in discussing the basic plans of the new company, said, "After carefully determining specific classroom needs, through research, we will have subject-matter specialists prepare script material for producers. From this material the

producers will create packages of full-color filmstrips, each package consisting of a number of individual strips of logical teaching length. Where they will serve the purpose best, 16mm motion pictures will be included. The complete package will cover the visual needs of an entire course."

"We are not producers," Mr. David added, "but our educational research and development staff will work with selected producers through all phases of production. The completed packages will be sold direct to schools."

Offices of the company are in the R.K.O. Building, Radio City, N. Y.

# The Play's the Thing

BY FLORA RHETA SCHREIBER

## "The Would-Be Gentleman"

Bobby Clark has a way with Congreve, Sheridan, and Moliere. His own way. Currently, in Michael Todd's production, he approaches Moliere's *The Would-Be Gentleman* as he has approached Congreve's *Love For Love* and Sheridan's *The Rivals*—as if the play had never had a performance before, as though it were written yesterday, finishing touches added hurriedly this morning, especially for Bobby Clark.

Bobby Clark behaves as if he had never heard of Moliere—that is, with a mercifully beautiful freedom from academic awe. The result is that Moliere's play serves as the framework for delightful, madcap improvisation. It ceases to be a satire on the *nouveau riche* and becomes the occasion of resounding belly laughs and joyous guffaws. One thinks of the image of laughter holding both his sides, of Sir Toby Belch, of Falstaff. The abandon of the production is complete and exhilarating. Even though the law of diminishing returns begins to operate as antics and capers suffer from repetition, this is a superlatively good show. Particularly the early part.

## "Lute Song"

Michael Myerberg, who had the courage to present Thornton Wilder's *Skin of Our Teeth* after it had been turned down by less enterprising producers, now gives us *Lute Song*. Again Mr. Myerberg shows courage. For *Lute Song* might easily have miscarried. For one thing, it is

an adaptation of an adaptation. For another, it is both simple and earnest. But it did not miscarry. This is a production of compelling beauty.

The simple folk-story is of a country wife and her scholar husband. The wife sends the husband to the capital for government examinations. He is more of a success than was anticipated. But he is the slave of his success, for he is detained and forcibly married to a princess. All unknowing, his wife waits. She goes through a famine, sells her hair to bury her husband's parents, and then in the guise of a nun wanders through the country. At long last she finds her husband who, at first, doesn't know her. In the end, though, through the magnanimous intercession of the princess, the lovers are reunited.

The story is simple, the characters (all but the husband's mother) idealized, yet the play has the breath of humanity. One watches this lavish production, brilliant in its pageantry, with wide-eyed wonder. And one is passionately concerned that everything turn out right.

Mary Martin, most recently seen in *One Touch of Venus*, plays the wife with graceful earnestness—which is difficult to achieve, since earnestness usually leads to tenseness. Yul Brynner plays the distraught husband, whose heart is heavier than his gold-quilted costume. Mildred Dunnoek as the mother, Cassandra-like in foreseeing catastrophe, suspicious and nagging when catastrophe comes,

gives a moving performance. McKay Morris makes the grandiose prince plausible. The most difficult acting assignment falls to Helen Craig, who plays the princess-wife. The princess is neither heroine nor villain. She means well, but she is not real. Clearly she is pure *deus-ex-machina* for reuniting the husband and wife. Helen Craig's performance is dignified but stiff. The fault, as indicated, is not wholly hers.

The sets, which are by Robert Edmond Jones, suggest grand opera. Maybe they suggest grand theatre, for it is exciting to be lifted out of the naturalism of the conventional three-act drawing-room set. In addition to grandeur, there is subdued beauty in these sets. They melt into each other with the unaffected ease of snow falling on snow, mingling and becoming one.

Raymond Scott's songs are tuneful and suitable. I don't think any more can be said for them. They certainly don't measure up to the grandeur of the sets nor to the solidness of most of the acting. Yeichi Nimura's choreography is also merely adequate. Appealing in itself, it falls short of the potentialities for dance inherent in the script. Too often the occasion for dance gives way to mere parade.

The adaptation is by the late Sidney Howard and Will Irwin from a French version of a famous fourteenth-century Chinese play, *Pi-Pa-Ki*. The direction is by John Houseman, once associated with Orson Welles in the experimental Mercury Theatre,



and since then active in Hollywood.

### "He Who Gets Slapped"

The Theatre Guild, which, for almost a year, has been in a reviving frame of mind on the air, has now carried its mood into the theatre as well. It now revives Andreyev's *He Who Gets Slapped*, which it produced originally some twenty years ago. Comparisons are in order, but your reviewer, for reasons of youth, did not see the first production. Rumor has it that there are more differences than similarities. The earlier production is said to have been allegorical and soul-searching. He who gets slapped was treated as the symbol of outraged humanity buffeted about by a cruel world. The present production, on the other hand, emphasizes the human and spectacular aspects of the play. He who gets slapped is merely another husband, whose wife has proved unfaithful. Unable to face this infidelity, he has retreated to the circus, which he joins as a clown, just as other men retreat to monasteries.

The profundities of the play—profundities by now less apparently profound because of reiteration—are conspicuously absent. Their absence detracts from the cohesiveness of the play. Tyrone Guthrie's brilliant staging, the lavish costumes, and the intriguing sets seem entities apart. The play has become a pageant with occasional overtones. One watches with pleasure, but one feels little. Dennis King creates a mock-heroic effect as the clown—an effect somewhat in the tradition of Pagliacci. Stella Adler is a little incredible as the lady lion-tamer who cherishes the desire that the fiercest of her beasts

should love her. Perhaps this incredibility is the result of the vanished symbolism which leaves the role itself bared of anything but grotesque meaning. Susan Douglas, a young Czech actress who has made her mark in New York radio during the past few years, but who is new to the stage, gives a winning performance as the wisp-like ingenue loved by too many. John Abbott, also new to New York, plays the reprobate father, ready to auction off his lovely daughter to the richest bidder. Mr. Abbott's performance is visually compelling. His bearing and stance suggest, perhaps, a painting by Daumier. There is implied satire in all he does, but he himself remains an engaging fellow, even though one is thoroughly aware of his fundamental baseness.

★ ★ ★

### CAPITAL FILM SERVICE EXPANDS IN MICHIGAN

Capital Film Service has moved into new and enlarged quarters at 224 Abbott Road, East Lansing, Michigan, to offer better service to film patrons in Michigan. Robert Clayton, commentator and writer, has been appointed Chief Librarian.

The library has a unique contract arrangement for schools. Programs are sent out every two weeks and are composed of subject matter for every grade level. All the material is designed to fit the State of Michigan's educational curriculum for elementary schools. Each film is provided with a synopsis for the instructor.

Since the inauguration of the program, the service has been extended to fifty schools.

J. R. Hunter is Sales Director.

## Annotated Bibliography on the **MOVIES**

## "WHAT SHALL WE READ about the MOVIES?"

A Guide to the Many Books about  
Motion Pictures — Their History,  
Science, Industry, Art, Future.

By WILLIAM LEWIN, Ph. D.

Chairman, Department of  
English, Weequahic High  
School, Newark, New  
Jersey

## 25c a Copy

Free With Two-Year Subscriptions to "Film & Radio Guide."

# PICC Aids New Film Council

The Photographic Industry Coordinating Committee, comprising nine trade associations in the photographic industry, at its recent meeting in Buffalo assured the newly-formed Film Council of America of full cooperation in the latter's campaign to organize local groups throughout the country.

The method of extending this aid is extremely simple—and effective. For instance, when Ernest Tiemann, Director of the Department of Visual Education at the Pueblo Junior College, Pueblo, Colorado, called on C. R. Reagan, President of the Film Council of America, for advice and aid in the formation of a local group, one of Reagan's first steps was to pass this information along to William F. Kruse, Chairman of the Photographic Industry Coordinating Committee. He in turn relayed this to each of the nine member groups with the request that they put their members in Pueblo or nearby in touch with organizer Tiemann. The constituents of PICC include: Allied Non-Theatrical Film Association, Educational Film Library Association, National Association of Visual Education Dealers, Photographic Manufacturers & Distributors Association, Visual Equipment Manufacturers Council, National Microfilm Association, Master Photo Dealers' and Finishers' Association, National Association of Film Producers for Industry & Commerce, and, indirectly, several other groups.

The members of these groups offer their cooperation to the Film Council organizer as individuals, and also constitute themselves as an industry com-

## Bill Kruse Heads Notable Coordinating Committee



The Photographic Industry Coordinating Committee, of which William F. Kruse (seated, second from left) was recently elected chairman.

mittee to work out ways and means of further local cooperation through their channels.

The establishment of a network of local organizations, embracing every type of film and photographic user, is the aim of this joint effort of PICC and of the Film Council of America. The latter also includes such organizations as the American Library Association, the National Education Association, and the

National University Extension Association. Every teacher, club chairman, film review committee member, trade union or fraternal educational director, film-using physician or other professional man, and plain garden variety amateur photographer will be able to participate on an equal plane with professional and commercial photographers and motion-picture producers through this project.

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## Richard de Rochemont Announces March of Time's Sponsored Films

The March of Time, besides its regular monthly editions covering world events and the March of Time Forum Editions, will produce a limited number of sponsored films, Richard de Rochemont, producer, announced recently.

The first film scheduled for production will cover the New York Stock Exchange and its allied activities. This will be followed by a story on Pan-American Airways.

"No separate department will be established for the production of these sponsored films," Mr. de Rochemont said. "They will be edited, written, and produced by the same staff that now turns out The March of Time. The company's foreign staff will also be available for work on such of these films as may be of an international nature," he added.

Before the war the company produced some industrial and business films.



# Five-Way, Five-Day Conference on Adult Education

REPORTED BY WILLIAM F. KRUSE

Detroit was host, April 22-26, to a national conference on adult education, arranged jointly by five outstanding national organizations concerned with this field. These included the American Association for Adult Education, the American Library Association, the Educational Film Library Association, the National Education Association, and the National University Extension Association. It drew a large attendance of top-flight people from all over the country, and worked with enthusiasm through a long and varied program of talks, panel discussions, film demonstrations that kept things humming from 9:00 a. m. until after ten each night.

## Education More Than Kindergarten to Campus

Well-nigh universal emphasis was placed on the use of visual aids in "informal" education, and especially on the use of motion pictures as a mass medium of education. Too many of us have come to realize the value of films in classroom teaching—but have stopped there. This conference demonstrated that this is only one of many fields for the use of films, and probably by no means the largest, or the most immediately vital.

So extensive is the recognition of the great immediate future of these extra-curricular uses of the film that a certain "competition" seemed to develop between libraries, extension divisions, film centers and other

groups as to which was best qualified to administer the distribution and the utilization of films.

L. C. Larson, in reporting on the functions of an audio-visual center, said: "Educational film centers are immeasurably aided and reinforced in their capacity for effective service by the existence in their area of a well-managed commercial film library, such as we have in Indianapolis. No educator hesitates to recognize his local newspaper editor or radio station manager as having a definite place in the educational picture. Commercial film libraries occupy a similar position in our communities, and, given the same level of responsible direction, deserve the same level of recognition by educators."

Larson set his sights higher than some of his colleagues would endorse, but the scope of activities that he foresees should certainly encourage those who make a business of supplying this market. Each center, he holds, should have at least 5,000 prints of 3,000 titles, representing a \$200,000 investment with a ten-year life, thus averaging \$20,000 a year for renewals. Another \$10,000 a year should be allowed for equipment, filmstrips, slides, etc., and \$25,000 a year for staff and administration—in all about a \$60,000-a-year budget, with perhaps half to two-thirds coming back in fees, the rest covered by subsidy. In answer to objections that this represented a bigger allotment of school funds than was spent

for comparable items, Larson stated that some things were so vital that they had to be measured in terms of their own values. For example, adequate teaching of medicine demanded the maintenance of clinics, hospitals, and research facilities on or near the campus, only a part of the heavy costs of which was recovered in fees. Audio-visual services were so great, in every subject-matter area they served, that their costs should be measured by special standards.

Ernest Tiemann told of the local library that serves fifty local groups in an "expanded campus service," and maintained that all income from distribution should be spent for more film, the administration costs to be covered from regular school funds.

## Library of Congress Puts Films on Level with Printed Word

Luther H. Evans, Librarian of Congress, told of the position that the Library of Congress has recently taken with respect to the accession, cataloging, and limited distribution of motion-picture films, on exactly the same basis henceforth as governs books and other graphics. Temporary storage space, in cinder block vaults, accommodates eighty million feet of film, but this is being vastly expanded by accessions from various war-born sources. It will be some months before actual services can be extended, but it is the intention to catalog adequately, provide access to reference copies, possibly loan out some ma-

terials, and facilitate commercial arrangements that will give general access to government films, and possibly other films on which rights have been cleared, on a purchase basis.

### **EFLA Goes Non-Commercial**

Among the important decisions announced and approved at the annual convention of the Educational Film Library Association was its withdrawal from the buying and selling of films for and to its member libraries, except in rare cases where this is the only way it can support a worthwhile school-made film for which commercial demand is inadequate.

Another decision was to intensify and expand its film evaluation procedures as a guide to

members in their purchasing of school films. Because of a trend to base evaluations particularly upon current use reports from centers that already have prints, there is some danger here of favoring already established films at the possible expense of newer material that would first have to fight for screening time.

### **Film Council of America Governing Board**

Called by President C. R. Reagan, a Board meeting, very well attended, took up a number of essential matters. A joint survey will be conducted with the National Committee on Atomic Information, to check conflicting stories on atom-bomb films and filmstrips reportedly in production, and to help avoid duplica-

tion in worthwhile production activity. A pledge of \$5,000 to \$10,000 to be spent on such a production was noted. Collaboration with the Film Society of Canada was arranged.

The status of local Film Council chapters was clarified. They are to be chartered by the Governing Board, and are to operate with almost unlimited local autonomy, provision being made for representation on the Governing Board as soon as a minimum of twenty local chapters makes the democratic selection of two such representatives possible. A brochure on the purposes and procedure of the local Film Council is being prepared by Don White and will be printed at the expense of NAVED.

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## **Forthcoming Walter Lantz Cartoons of Educational Interest**

Walter Lantz, head of the Walter Lantz Cartune Studio, and creator of such animated cartoon characters as Woody Woodpecker, Andy Panda, and Wally Walrus, is producing a new series, titled "Musical Miniatures." These shorts will present well-known classical music played "straight" rather than as an adjunct to the gags and comedy situations of cartoon subjects.

Already completed is *Poet and Peasant*. In production are *Chopin's Musical Moments* and *Overture to William Tell*. The Chopin film will feature two well-known pianists, Ted Saidenberg and Ed Rebner; the other two films will furnish music with a full orchestra. The

studio will produce four of these pictures each year.

Heretofore, in cartoon musicals, the stories have been written first, and the music made to fit the action of the picture. But in this new Lantz series the music is first recorded, and then the story department goes to work fitting the script to the music.

In these pictures, a moviegoer can close his eyes (if he chooses), and just listen! There will be no discordant sounds to jar him. Thus if the music-lover wishes to hear one of his favorite selections played without the distraction of the cartoon comedy that accompanies it, he may do so.

Producer Lantz believes that

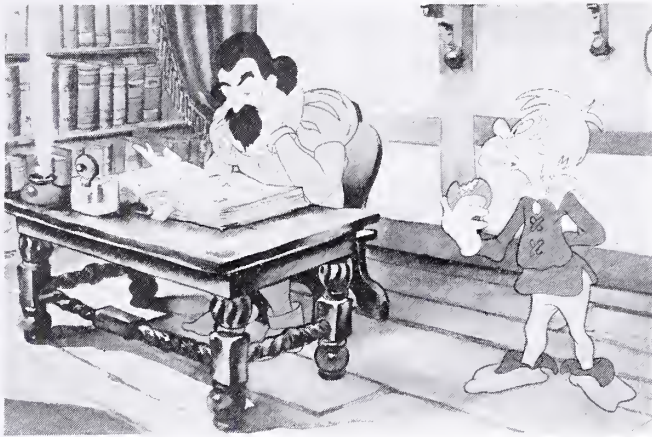
many people, children particularly, do not like "good" music because they have never been exposed to it. It is his conviction that music served up with popular cartoon stars will make these selections from the classics palatable to audiences that, up to now, have been interested only in boogie-woogie and jukebox numbers.

### **"Reddy-Made Magic"**

The Lantz studio has also just completed a twelve-minute Technicolor and sound cartoon, which portrays episodes in the history of electricity and dramatizes present-day electric service. The film is available through local power companies.

Prepared in both 16mm and





An early scientist, pondering over the nature of electricity, is interrupted by a heckler: a scene in "Reddy-Made Magic," Walter Lantz cartoon history of electricity, available in 16mm through the sponsorship of local power companies.



Andy Panda, maestra of an extraordinary barnyard symphony orchestra, conducts a concert in the "Hollywood Washbowl": a scene in "The Poet and the Peasant," one of a series of Walter Lantz musical miniatures, available as yet only to theatres.

35mm, the film is non-commercial and suitable for use in churches, schools, and clubs, as well as theatres.

The film introduces a new cartoon character, "Reddy Kilowatt." Walter Tetley, the "Le-Roy" of the Great Gildersleeve radio show, is Reddy's voice.

The picture outlines the history of electricity from the year 600 B.C., when Thales, the Greek philosopher, first discovered magnetism in a piece of amber. The spirit of electricity is personified by Reddy Kilowatt. The trials that he has endured up to the present time are portrayed. After Thales' experiments, which he recorded but abandoned because of public ridicule, Reddy lies dormant for 2000 years until an English scientist, Dr. William Gilbert, revives Thales' theory and proves that it is correct.

From Gilbert, the cartoon follows Reddy's career through the invention in 1660 of Otto Von Guericke's friction machine, which produced sparks, to Stephen Grey's experiments in 1729, which proved that some materials are conductors and some non-conductors of electricity. Next Reddy went to Leyden,

Holland, in 1755 and let Professor Musschenbroek prove a further enlightening theory about his power by storing him up in what came to be known as "Leyden Jars."

Reddy's big chance came in 1752 when Benjamin Franklin, with his well-known kite-and-key experiment, announced that electricity and lightning were one and the same. On that day Reddy shook hands with Franklin and made an announcement himself: "Now I'm getting some place!"

Following Franklin were Michael Faraday, who in 1831 produced continuous electric currents, Alexander Graham Bell's telephone in 1876, and Edison's incandescent light bulb in 1879. Reddy really went into action when Edison started the first power plant, and electric power was given to the world.

In addition to presenting side-lights of the epic of electricity, the film illustrates the modern system of distribution from generating station through transmission lines to sub-station, and into the "Reddybox" where the user can always plug in and find Reddy ready. The film concludes with a brief description of

Reddy's many services in the home.

★ ★ ★

## EASTIN WEST

### Eastin Reopens Western Headquarters

Eastin Pictures, Inc., has reopened its office at Colorado Springs, Col., under the management of Major Robert K. Hieronymus, and is now ready to serve old and new customers in fifteen Western states, including the Rocky Mountain region, the Pacific Coast area and Texas.

The Eastin concern, which has its main office in Davenport, Iowa, carries on a nation-wide business in the rental and sale of 16mm sound films for educational and recreational purposes. The reopened branch at Colorado Springs is located on the fourth floor of the Colorado Savings Bank building at the corner of South Tejon Street and Colorado Avenue. Here the company will maintain a stock of 16mm sound projectors and a large library of feature pictures and short subjects, ready for quick delivery anywhere in the West.

(Continued on Page 34)

## Ampro's Extraordinary Laboratory

Harry Monson, Vice-President of Ampro, reports that Ampro is now ready to take advantage of the work of the leading physicists and engineers on the staff of the new General Precision Equipment Research and Development Laboratory, establishment of which was announced recently by Earle G. Hines, President of General Precision Equipment Corporation.

Dr. R. L. Garman will head the staff. He is the same Dr. Garman who has contributed so much to radar trainer design for N.D.R.C. and who has been responsible for the design of more than twenty systems in that field. Dr. Garman has authored many publications and is co-author of "Experimental Electronics."

Dr. M. E. Droz is also a staff member, probably better known for his service at the Radiation Laboratory of M.I.T. on radar trainer problems, which included electrical and mechanical computers, pulse circuits, super-sonics in both air and water.

Also assigned as Chief Engineers of projects are M. B. Karelitz, F. B. Berger, R. W. Lee, and G. T. Lorange. Dr. Garman lists an additional nineteen physicists and engineers already assigned to various departments of research and development for the Pleasantville, New York, activity.

Mr. Monson states, "Ampro and other subsidiaries of General Precision Corporation will have complete access to the services of these physicists and engineers and to the research and development carried on by the staff in this great new laboratory.



Harry Monson, Vice-President  
of Ampro

"We already have a fine engineering staff, which the demand for Ampro proves. In addition, Ampro will be in a position to employ scientific accomplishments which emanate from the Laboratory, passing them on to dealers and consumers. Here is an activity which we frankly could not support ourselves, and we doubt that any single manufacturer of 16mm projectors could possibly afford to maintain such a laboratory.

"There is no question in our minds but what Ampro will bring to the photographic world improvements far ahead of present projection equipment."



### THE NEW ALCO TRIPOD

Alco Photo Supply Company, 17 West 47th Street, New York City, announces the New "Alco De Luxe Professional Tripod," designed for studio, commercial, and cine camera uses.

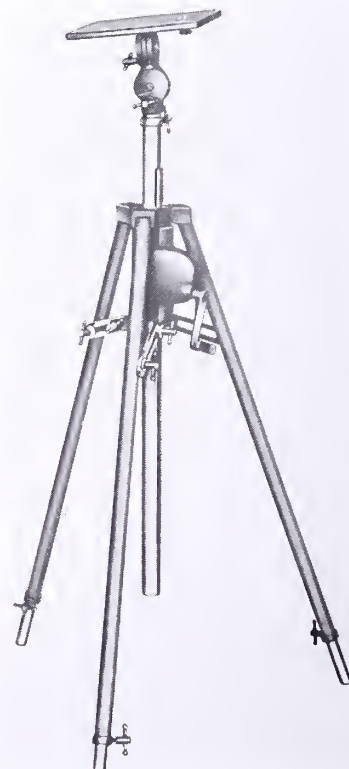
This tripod is precision machined, entirely of aluminum, steel, and bronze, yet is light in weight and easily transportable. It can be instantly set up or folded and is sufficiently

rigid to support an 11" x 14" camera. It will support a weight of 200 pounds without vibration. Its gear-operated raising and lowering mechanism is operated by a crank. Operation is extremely smooth, rapid, and precise.

The tripod head is adjusted by a universal joint, permitting every possible position of the camera, from vertical to horizontal. The camera plate has four holes, permitting the attachment of the camera for proper balance. The tripod legs are held firmly in place by locking tripod braces to minimize vibration.

Fully extended, the tripod has a height of 6 ft. 3 in., but it can also be used as low as 35 inches from the ground. Its overall length, when folded, is 39 inches, its weight 15 pounds.

The tripod is finished in cracked gray enamel and nickel. The price is \$60.00.



New Alco Tripod



# Arthur M. Loew Announces M-G-M's World-Wide Service for Schools

Metro - Goldwyn - Mayer is ready to launch its widely discussed 16mm educational film distribution program outside the United States and Canada, Arthur M. Loew, president of Loew's International Corporation, recently announced.

Main features of the new plan, perhaps the most comprehensive yet attempted in the field of educational films, are a proposal for long-term financing of film costs to schools and other organizations and a new system of annual leasing of prints, with cost adjusted to the number of pupils in a school or the number of members in a club or trade union.

This is the first time in the history of American motion pictures that a major company has placed its resources and world-wide organization behind films that will be used for something more than straight entertainment.

The new venture is outside and completely independent of the commercial entertainment theatre. According to Mr. Loew, one of its chief purposes is to make classroom, documentary, and fact films "as readily available as the textbook is now," not only to schools and colleges throughout the world, but also to trade unions, farm groups, clubs and all other organizations that are potentially an audience for films of cultural and instructional content.

Mr. Loew emphasized that Metro - Goldwyn - Mayer approaches the whole problem quite humbly. He said: "We do not believe we know all there is



Arthur M. Loew

to know about educational films and their use. Nor do we wish to impose an American or any other point of view on the countries we serve. We believe that education should have an international character, and that cultural interchanges among the nations of the world are highly desirable at this juncture in human history."

Under the supervision of Orton H. Hicks, head of Loew's International 16mm department, and R. Haven Falconer, chief of the educational division, the new program will actually get under way with the coming school year this fall.

Paving the way for this activity, Metro-Goldwyn-Mayer has just issued a 16-page illustrated pamphlet entitled *The M-G-M Budget-Service Plan*, which is now receiving wide distribution among Ministers of Education, school administrators, and teachers.

The pamphlet, a carefully worked out "statement of policy, plan, and program," discusses practical details and also stresses the broad implications of using the potent device of the motion-picture screen as a means of educating the peoples of the world on how to get along with each other.

While stating that Hollywood will not be looked to as the principal source for product, Mr. Loew said that many M-G-M shorts and features will be adapted for educational purposes. In addition, he expects to release pictures made by specialists in 16mm cultural and school subjects.

More important than this, however, he said, is his proposal to purchase documentary and educational films made abroad, as part of a "cultural exchange" plan. In this way, countries that have developed the art of the educational and documentary film will be able to find world-wide outlets through Metro-Goldwyn-Mayer, achieving wider dissemination of their national customs, literature, and contributions to science and the arts than might otherwise be possible.

Although distribution to schools of the United States was not originally contemplated in the plan, some of the outstanding films bought abroad will be made available to schools in this country, Mr. Loew stated. As an example, he cited two films recently purchased that will shortly be ready for domestic distribution. They are an English-

(Continued on Page 34)

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Disc No.	Title	Author
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102	The Man Without A Country, Part III (conc.)	Hale
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	Incident of a French Camp	Browning
	O Captain! My Captain!	Whitman
	Invictus	Henley
136	David Copperfield, Parts I & II (cond.)	Dickens
137	David Copperfield, Parts III & IV (conc.)	Dickens
151	Patrick Henry, Parts I & II, Original Adaptation	James
152	Patrick Henry, Part III, Original Adaptation Paul Revere, Part I	James
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Teach-O-Filmstrips are accompanied by teachers' guides which outline in detail their use as integrated classroom aids.

*Now Available.* **FOUR** Teach-O-Filmstrips, 35 mm., and in color are now available. They are designed specifically for use in primary classes in reading, story telling, social studies and nature study.

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2. **FUN WITH MITZIE** depicts the story of Mitzie, a black and white kitten. It shows how a neighbor gives Betty Smith, a little girl of seven, a kitten called "Mitzie." Betty takes the kitten home and gives her good care. Three months later, we see Mitzie as a full-grown cat and Betty playing with her, feeding her and loving her. 41 Frames. Price: \$5.00.

3. **THE LOST DOG** depicts the story of Tommy and his dog "Inky." It shows Tommy losing Inky one day. Jimmy, a small boy of five, and his mother find the dog and take him home. At this point the Teach-O-Filmstrip shows the proper care of dogs. On the following day, Tommy finds where Inky is and goes to get him. The Teach-O-Filmstrip ends with the provocative problem, "What will Inky do? — Will he stay with Jimmy or will he go back to Tommy?" 40 Frames. Price \$5.00.

4. **LET'S MAKE A POST OFFICE** shows how our postal system works, illustrates the need for stamps, the role of the postman, where and how different types of mail pieces may be mailed, and the purpose of mail trucks. It suggests student activities, and it develops cooperation by showing several children working together to make their own post office. 38 Frames. Price: \$5.00.

**EIGHT** Teach-O-Filmstrips in *black and white*, 35mm., form a series designed primarily for use in social studies classes in the middle grades (4,5,6). This series is entitled *Living Together In The United States*.

5. **THE WORKERS IN OUR COUNTRY** depicts the variety of workers in the United States, all working together to provide the goods and services that we need. Approximately 45 frames — Black and White — Price \$2.50.

## THE STORY OF OUR FOOD

6. Part I — **WHERE OUR FOOD COMES FROM** explains the reasons why the United States produces much food, and shows the sections of the country from which various foods come. Approximately 45 frames — Black and White — Price \$2.50.

7. Part II — **HOW OUR FOOD IS PRODUCED** shows the many people who work together to provide our food: the people who grow our food; the people who process our food; the people who bring us our food; and the people who sell us our food. Approximately 45 frames — Black and White — Price \$2.50.

8. **HOW WE ARE CLOTHED** illustrates how cotton, woolen and rayon clothes are made, and shows the workers who produce these clothes. Approximately 45 frames — Black and White — Price \$2.50.

9. **OUR HOMES AND OUR COMMUNITIES** points out and illustrates the various types of homes and communities in the United States, explains the reasons why there are so many, and shows examples of each. Approximately 45 frames — Black and White — Price \$2.50.

10. **COMMUNICATING WITH OUR NEIGHBORS** depicts the many ways we have of communicating with our friends by telephone, telegraph, mail, newspaper, radio and television. Approximately 45 frames — Black and White — Price \$2.50.

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(Continued from Page 31)

made documentary entitled *Penicillin* and a French film, *The Pasteur Institute*.

The high point of *The M-G-M Budget-Service Plan*, according to Mr. Loew, lies in the fact that Metro-Goldwyn-Mayer is prepared to aid in financing the entry of a school system, trade union, or other organization into the educational and cultural film field over a period of years."

"Before a group or school can get started in the educational field, a large initial cost is involved," Mr. Loew explained. "It is to help schools and organizations to get over this first, and for many, formidable hurdle that the proposal is put forward for long-term financing. That is why we have named our plan, 'The M-G-M Budget-Service Plan'—full film service on a budgeted basis."

The other unique feature of the plan, which is that film service will be offered on an annual or longer leasing arrangement, is a proposal that cuts to the heart of the educational-film distribution problem, Mr. Loew contended. He pointed out that adjusting cost to the number of pupils in a school or the number of members in a club or trade union will make it possible for costs to operate on a sliding scale. At the same time, it will do away with the large initial expense required for a school or organization to build up a film library of worth-while size. The annual leasing plan, he said, is also quite different from and a considerable improvement over older systems of outright purchase or renting on a *per diem* basis.

Declaring that too often educational administrators, particularly in countries abroad, have had to use films that were im-

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posed on a given course of study instead of being an organic part of it, Mr. Loew asserted that Metro-Goldwyn-Mayer has plans for overcoming this weakness, too. In the first place, all sound tracks will be made in the language of the country of distribution. Secondly, special arrangements will be possible whereby the commentary can be written by the Minister of Education himself or by an educational authority designated by him. Thirdly, in cases where no suitable films are available, M-G-M's technical experience and know-how will be utilized to have such a film or series of films made.

In this way, Mr. Loew pointed out, there will be no question but that the film will be, not only an extension of the particular textbooks and course of study used in a given country, but also an expression—where that may be important—of the national point of view.

He said that he will not make any attempt at specific educational film-making at the present time, preferring first to learn by actual experience in the field what motion picture subjects are needed before undertaking production. In the meantime, he said, Metro-Goldwyn-Mayer will do all it can to smooth the path of schools and

organizations desiring to bring the advantages of motion pictures to their pupils and members, and will strive to make available almost all cultural and educational films from all lands.

"We hope that our efforts will result in the extension and intensification of the use of educational films," Mr. Loew said, "and we hope for something more. This something more is a cultural interchange among the peoples of the world, so that schools in one country may profit from the creative work done in other countries, and people everywhere may participate in the building of the kind of international understanding and good-will that is based on friendly knowledge of one another."

★ ★ ★

## EASTIN

(Continued from Page 30)

Major Hieronymus was recently discharged from the army after serving for fifty-three months with the infantry, tank destroyers, and inspector general's department. He landed in France three weeks after D-day, and spent eighteen months overseas, helping set up and operate various ports and staging areas. He wears two battle stars and the meritorious service award.

The Eastin office in Colorado Springs was originally opened by Major Hieronymus in August, 1938. He served as manager until August, 1941, when he left to join the armed forces. In June, 1942, it became necessary for the branch to close on account of the wartime shortage of trained personnel. Since that time most of the customers previously served from Colorado Springs have been dealing with the Eastin home office in Davenport.

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# Audio-Visual Who's Who

## No. 51: Edgar Dale

Edgar Dale was born in Benson, Minnesota, on April 27, 1900. He graduated from Rugby (N. D.) High School at 15, and taught in a rural school in Pierce County, No. Dakota, at the age of 18. He received his A.B. degree from the University of North Dakota in 1921. While studying for his master's degree at North Dakota in his early twenties, he was superintendent of schools at Webster. After receiving his A.M. degree in 1924, he taught in the Skokie Junior High School in Winnetka, Illinois, until 1926.

From 1928 until 1929, Dale was a member of the editorial department of Eastman Teaching Films, Rochester, New York. He received his Ph.D. degree from the University of Chicago in 1929 and joined the faculty of Ohio State University in that year as a research associate and assistant professor of education in the Bureau of Educational Research. In 1934 he became an associate professor, and has been a professor since 1939.

Dale was a delegate to the Child Welfare Commission of the League of Nations at Geneva in 1936. He has been a member of the Advisory Board of the Institute for Propaganda Analysis, and president of the N.E.A. Department of Visual Instruction (1937-38). He has been chairman of motion pictures and visual education for the National Congress of Parents and Teachers since 1943.

Dale is the author of *How to Appreciate Motion Pictures* (1933); *Content of Motion Pictures*, combined with *Children's*



Edgar Dale, Professor of Education,  
Ohio State University

*Attendance at Motion Pictures* (1935); *Teaching with Motion Pictures* (with L. L. Ramseyer) (1937); *Motion Pictures in Education* (with others) (1937); *How To Read a Newspaper* (1941). His book on *Audio-Visual Methods in Teaching* has just gone to the printer and will be available in August from the Dryden Press. He is co-editor of the *News Letter*, and a frequent contributor to educational journals.

★ ★ ★

## No. 52: Walter E. Johnson

Walter E. Johnson, Educational Director of the Society for Visual Education, Inc., was born at Milwaukee in 1915. He is a graduate of Washington High School, Milwaukee, class of June, 1932. He received his bachelor's degree at Milwaukee State Teachers College in 1936. While attending the College he sang in a Male Quartet at Station WTMJ.

While doing graduate work at Northwestern University, Johnson served as an elementary teacher at Beloit, Wisconsin, and later as vice-principal. On completion of his work for the master's degree, in 1939, Johnson became coordinator of Instructional Material in the River Forest public schools and later an elementary-school principal. Meanwhile he continued his studies at Northwestern University, and in the summer session of 1942 he served as instructor of the course in Visual Aids and Radio in Education.

Johnson joined the U.S. Navy in 1943, receiving his indoctrination at Dartmouth College. During the two and one-half years preceding his appointment at SVE, Johnson served as Training Aids Officer for the Naval Training School at Ohio State University, Columbus, Ohio, and at the Naval Training Center in Gulfport, Mississippi. His work was of a pioneer nature, and he is credited with the development and utilization of visual aids in the training of lookout-recognition officers for the U.S. fleet.

Johnson utilized slidefilms and 2 x 2 slides as fundamental training tools in this notable U.S. Navy program for teaching ship and plane recognition. As a result, Johnson has developed great faith in the slide and the slidefilm as the true giants of visual education.

In spite of his busy years as a teacher, principal, and naval officer, Johnson has found time to enrich the bookshelves of children's literature with a volume entitled *Franka—A Guide Dog*, published by Albert Whit-



Walter E. Johnson, educational director of S.V.E., succeeding Ellsworth C. Dent, who is now a Coronet executive.

man & Co. Professional articles by Johnson have appeared in recent years in *Educational Screen*, *The Journal of Education*, and *Educational Method*.

★ ★ ★

#### No. 53: J. R. Bingham

J. R. Bingham, Director of the Y.M.C.A. Motion Picture Bureau, was born in Melbourne, Ark., October 24, 1900. Having received his degree from Hendrix College in 1922, he served briefly as principal and athletic

coach of the Warren, Ark., High School. Awarded a fellowship by the New York City Y.M.C.A. for study at Columbia University, he received his degree in education from Teachers College in 1924. For the next 20 years, he served with the New York City and Brooklyn Y.M.C.A.'s as Boys' Work secretary and director of Camping and Young Men's Programs. During this time, he became President of the National Association of Boys' Work Secretaries of the Y.M.C.A.; Chairman of the Youth Committee of the Greater New York Federation of Churches; Chairman, Group Work Section of Welfare Council of New York City; and officer in the New York Section, American Camping Association.

From 1941 to 1944, Bingham was National Program Director of the Army-Navy Y.M.C.A.-USO, and was responsible for more than 400 clubs under Y.M.C.A. direction. Since Feb. 1, 1944, he has served as secretary of the Advisory Committee for Audio-Visual Education



J. R. Bingham, Director of the Y.M.C.A. Motion Picture Bureau, producing Association Films.

Services, National Council of Y.M.C.A.'s, and director of the Y.M.C.A. Motion Picture Bureau. Under his direction, the "Y" Bureau has greatly expanded its film circulation, established its "Association Films" production unit, initiated an extensive program aimed toward improving utilization of films by the Bureau's 25,000 exhibitors, and developed the Film Service for Chaplains and the Film Service for Prisoners of War. Bingham also helped to organize the notable Protestant Film Commission.

## Advances in the Use of Films as Visual

BY ERIC JOHNSTON

President, Motion Picture Association of America

There has been much talk about motion pictures for the classroom. The need has been only partially met. The time has come to mobilize the resources and know-how of Hollywood and finish the job.

Some progress has been made during the last 25 years. Centuries ago the methods and content of teaching were revolu-

tionized by technical advances in the art of book-making. Today technical progress in film-making indicates similar revolutionary possibilities. What has been done so far at best dimly foreshadows the accomplishments of the future.

From the outset, this Association has actively interested itself in furthering the peda-

gogical use of motion pictures. Many years ago, Mr. Hays, speaking before a national meeting of educators, declared that it would be just as silly to use language exclusively for writing novels as it would be to use motion pictures exclusively for theatrical entertainment. Under his leadership, the Association pursued a policy of inquiry



and experimentation in the field of classroom films.

What has been achieved under that policy in the last ten years is the foundation for the progressive steps now to be taken.

In 1936 the members of this Association engaged in a cooperative project with the Commission on Human Relations of the Progressive Education Association. This called for experimentation with the use of selected excerpts from regular theatrical films dealing with character building and human relations problems. The film excerpts were prepared for school use by educational authorities.

A year later the Association formed its own Advisory Committee on Motion Pictures in Education. A grant of \$50,000 enabled the Committee to search the archives of theatrical films no longer in circulation, for short subjects having a definite educational value for use in schools. Then in 1939 Teaching Film Custodians, Inc., was set up as a non-profit cooperative agency for the purpose of distributing to the schools the short subjects which had been selected and edited.

During subsequent years the scope of Teaching Film Custodians has been broadened. It was empowered to distribute to schools excerpts from feature pictures which were based on classics of literature, biography, or history. The present work and future development of Teaching Film Custodians are discussed elsewhere in this report. To date its activities have been limited to distribution of film materials made for other purposes than those of the classroom.

Any effort to go beyond this limited service necessarily involves the actual production, as

well as distribution, of films for classroom use. Some important steps in this direction have already been taken.

In 1943 member companies of this Association contributed \$125,000 to the American Council on Education for a five-year program of its Commission on Motion Pictures in Education.



**Eric Johnston, President of the Motion Picture Association of America.**

The Commission undertook to survey the need for classroom films, and to outline screen treatments for needed films. At the present time more than 75 film treatments have passed severe critical scrutiny and have been approved for their educational worth. Of these about 50 deal with the subject of global geography; 18 with the problems of freedom—political, religious, and economic; and nine or more with mathematical subject matter. To date, however, none of these film treatments has been turned into a shooting script or made into a picture.

On the recommendation of our own Subcommittee on Education we allocated \$50,000 of this year's research budget to the field of visual education. Within the current month arrangements have been completed for the use of this money to produce some experimental films, one on the circulation of the blood in mammals, another

probably on some phase of global geography, and perhaps a third on some problem in ninth-grade mathematics.

These films are to be "experimental" in the sense that each is to be made in half a dozen different versions to test the effectiveness of various production techniques. The versions will differ with respect to the use of sound, music, diagrams, animation, and montages. Some versions may use commentators, either off or on stage. In some versions children may be pictured discussing with each other the problem or theme of the film.

At least one of these films is scheduled for completion by September. It will then be exhibited under controlled conditions in a number of schools with different versions of the film tested to see which produce best results under classroom conditions.

Concurrent with the making of these three experimental films, we now propose to use the know-how of our member companies to make a substantial number of films based on the most challenging of the 75 treatments already prepared by the Commission on Motion Pictures in Education. These films are to be models for classroom use, exemplifying the best production techniques available. They are also experimental in that they must prove their effectiveness in the classroom before going into general distribution. An educational survey has already determined the need for visual aids in the subjects with which these films will deal.

Conceived as a public service, these model films are to be made without any expectation of or desire for profit. But we shall try to see that production costs do not exceed a figure at which

the production of equivalent films would be commercially possible, for our primary intention is to set practicable standards.

There are stumbling blocks in various fields of instruction—difficulties in exposition or understanding—which teachers believe films would help to remedy. For example, to understand the scientific facts about the circulation of the blood requires the student to picture a complicated course of motions. Unless the student has an extraordinary imagination, the actual perception of the circulatory motion is almost indispensable. There are, similarly, many problems in geology, astronomy, and physics in which moving pictures or animated diagrams can do what words and charts fail to do. All of us who have tried to grasp the process of atomic fission which underlies the explosion of the atomic bomb want screen animation of the diagrams we have seen on the printed page.

From mathematics and the physical sciences at one extreme to biology and the social sciences at the other, there is no subject in the whole curriculum of studies, at elementary, intermediate, or advanced levels which would not benefit pedagogically from the use of films integrated with other means and methods of teaching.

The educational use of films is by no means limited to classroom instruction. Motion pictures can and should be used as visual aids in every process in which knowledge and information are disseminated. The war taught us how valuable they are in the training of industrial and military skills, in adult education, and informing different groups of the population about

the lives and activities of their fellowmen.

Thousands of 16mm projectors in war plants carried complete reports from far-flung battle fronts to workers eager to see how the tanks, planes, guns and ships which rolled from the production lines stood up under combat conditions. Other thousands of 16mm projectors carried war information to schools, Red Cross Chapters, and various civilian defense organizations. Still other thousands of 16mm projectors sent overseas by American war agencies told the story in a dozen different languages of the United Nations' efforts.

The experimental work we do in the production of instructional films for classroom use should facilitate the expansion of the educational usefulness of motion pictures in other fields. The urgent problems of our day, domestic and international, will not be solved unless education succeeds as it has never succeeded before. The effectiveness of education must be multiplied many times—to an extent and at a rate which existing educational facilities and methods cannot manage. The educational promise of motion pictures has been demonstrated at the very moment in history when the social need challenges us to make good that promise with all speed. And we shall.

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Reprinted from "The Motion Picture on the Threshold of a Decisive Decade," 24th Annual Report to the Motion Picture Association of America, Inc. (formerly Motion Picture Producers and Distributors of America, Inc., of which Will H. Hays was president), by Eric Johnston, President, March 25, 1946. 54 pages. This excerpt may be found on pages 3-7.

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# Facts You Should Know About Teaching Film Custodians, Inc.

## From Eric Johnston's First Annual Report

**CORPORATE FACTS:** *Organized* December 1, 1938 under the laws of New York to advance and promote the distribution and use of motion pictures for educational purposes in schools.

**PRESIDENT AND CHAIRMAN OF THE BOARD:** Dr. Mark A. May, Director, Institute of Human Relations, Yale University.

**DIRECTORS:** James R. Angell, President Emeritus, Yale University; Frederick H. Bair, Superintendent, Bronxville (N. Y.) Schools; Isaiah Bowman, President, Johns Hopkins University; Karl T. Compton, President, Massachusetts Institute of Technology; Edmund E. Day, President, Cornell University; Royal B. Farnum, Executive Vice-President, Rhode Island School of Design; Willard E. Givens, Executive Secretary, National Education Association; Jay B. Nash, Professor of Education, New York University, and Francis T. Spaulding, Dean, Graduate School of Education, Harvard University.

**TRUSTEES:** James R. Angell, Williard E. Givens and Carl E. Milliken.

Teaching Film Custodians, Inc., the second largest national distributor of instructional films, has in its catalog 639 titles for classroom use which are proving increasingly popular and effective as visual aids in courses of history, geography, literature and biography, biology

and nature study, chemistry, physics and astronomy, geology, general science, art and music, sociology and religion, health, physical education and recreation, agriculture, home economics, industrial arts and various vocations.

Sixteen mm. prints of selected subjects are licensed on a three-year non-profit basis. By December 31, 1945 there were 10,332 reels of 16mm film in active use through 423 film libraries across the nation, serving thousands of schools located in every state. For example, one film library operated by the Los Angeles Public School System supplies 464 schools; another in Ohio services 1,500 schools; numerous state university libraries supply schools throughout their respective states. Use of all films is restricted by license to the instructional programs of the institutions exhibiting them. These classroom films may be shown only in school buildings during school hours.

Illustrative films, widely used in schools, include:

**AMERICAN HISTORY:** *Servant of the People* (story of the Constitution); *The Perfect Tribute* (Lincoln's Gettysburg Address); *Story That Couldn't Be Printed* (Freedom of the press); *Give Me Liberty* (Patrick Henry); *Monroe Doctrine*.

**BIOGRAPHY:** *The Story of Dr. Jenner* (Smallpox control); *The Story of Dr. Carver*; *Romance of Radium* (The Curies); *The Story of Charles Goodyear* (Vulcanizing rubber); *They*

*Live Again* (Dr. Banting and insulin).

**LITERATURE:** *A Tale of Two Cities*; *Romeo and Juliet*; *David Copperfield*; *Master Will Shakespeare*; *Treasure Island*.

**SCIENCE:** *New Roadways to Science*; *Willie and the Mouse*; *Beneath Our Feet* (Microscopic study of insects); *Song Birds of the North Woods*.

**POLITICS AND GOVERNMENT:** *Inside the Capitol*; *Inside the White House*; *U. S. Treasury*; *The Mint*; *Inside the F.B.I.*

At the present time administrators of informal programs of adult education in factories, schools, churches, labor unions, health associations, and community forums, are seeking to use these visual aids. Directors of Teaching Film Custodians are negotiating with various copyright owners for liberalization of contracts to permit extension of the social contribution of these motion pictures into these wider areas under controls adequately protecting commercial theatres.

Funds above expenses of operation have been appropriated to such projects as (1) a study by the American Council on Education for curriculum areas in which visual aids are most needed; (2) a study by Harvard Graduate School of Education of existing film materials and motion picture needs in the field of American history, and (3) experiments in utilization of classrooms films by the Institute of Human Relations at Yale University.

# Bill Kruse, ANFA President and PICC Chairman, Comments on Johnston's Report

BY WILLIAM F. KRUSE

If good will alone could bridge the gap that still divides the efforts of theatrical and non-theatrical wings of "the motion picture," here would be ample building material. But more than good intentions are needed as paving blocks for these uphill roads. The forward-looking majority, at least, of those active in the various organizations that function in the two fields would welcome a chance to implement this common desire to work together for the common good. The movies' theatrical wing is well-knit, with Johnston's organization at the head and the various organized exhibitor groups and certain public relations affiliates rallying behind. The non-theatrical wing, too, though necessarily grouped into a larger number of separate organizations reflecting the greater diversification of interest areas, is also more homogeneous than ever before. Several trade organizations, including the Allied Non-Theatrical Film Association, the Educational Film Library Association, the National Association of Visual Education Dealers, the National Microfilm Association, the Photographic Manufacturers and Distributors Association and the organizations of photographic dealers and photo-finishers, follow a joint public and



Roger Albright (left), administrator of Teaching Film Custodians, chats with Bill Kruse, 16mm industry leader, at a meeting of school administrators.

industry relations policy under the guidance of their Photographic Industry Co-ordinating Committee. Several of these trade bodies have joined with such consumer groups as the American Library Association, the National Education Association, the National University Extension Association, and others, to form the Film Council of America, with a local and a national organizational program of uniting all elements (commercial, professional, and consumer) interested in any phase or form or application of photography, in any of its branches.

In view of the interest in "every phase and function of the motion picture," so eloquently and emphatically expressed in President Johnston's report, should not the Motion Picture Association of America participate with these many

other specialized groups on matters affecting the broader goals and common services of the motion picture? This might be done by broadening the Photographic Industry Co-ordinating Committee, or by having the Motion Picture Association issue or underwrite a call for a clearing house for all motion-picture matters of major public interest.

One field of activity for such a motion picture "Senate" or "UN" industry-wide grouping might well be the encouragement of greater support for culturally outstanding film forums for the broad, non-partisan discussion of domestic and international affairs.

A negative aspect, but an essential one, might be an objective, fair, but implacable opposition to police or other political or pressure-group censorship. The Motion Picture Association's own machinery for self-regulation, as a substitute for political censorship, might be made more effective and at the same time more liberal if there were a chance of recourse to a top-level public jury which such a "Senate" could provide. Perhaps the weakest spot in the Johnston report is the confinement of discussion of self-regulation largely to violators of the Code, overlooking the possibility that the Code itself might be used to stifle or at least constrict the screen's freedom to grow in the very direction charted by the



report itself. The Code, even in its negative, defensive, traditional application, was devised in order that the film industry might better serve its public. If, in the normal operation of this self-regulatory apparatus, a given ruling might be challenged as harmful to the industry's true service to its public, a reference of that issue (at least for counsel) to a responsible group competent to speak for the public welfare, might prove very helpful.

Regardless of the limits the

Motion Picture Association might wish to put upon organized collaboration with other public-spirited trade and consumer groups, some sort of machinery for collaboration in the general field of the motion picture and its public would seem to be as necessary now as is the United Nations Organization in that of international affairs. There are undoubtedly some in the theatre ranks to whom this public recognition of the growing importance of the non-theatrical field must sound like

sheer heresy. There are, too, some rather influential voices in the educational and social film worlds who have become soured on the very thought of working with "Hollywood." But there are skeptics, too, who see no hope in international collaboration. Good will and high purpose, so well expressed in the report here under discussion, if carried out into mutual action, will dispel remaining doubt, advance the common interests of the industry, and augment its services to mankind.

## Kruse's Inaugural Address as President of ANFA

**President-elect William F. Kruse, succeeding Horace O. Jones and introduced by Taastmaster Ortan H. Hicks at the annual banquet of the Allied Non-Theatrical Film Association, held at the Hotel New Yorker, New York City, May 11, 1946, made the following address:**

We look forward to the time when, year after year, those people who contribute most effectively to the improvement and expansion of the motion picture in socially significant activities will be recognized. The theatrical industry has its awards, from the leading female star to the most skillful film technician. The theatrical industry, in honoring those of its members whom it considers most deserving, honors those individuals, to be sure, for the contributions they have made. However, in so doing, it honors itself, for it bestows these awards in recognition of the services which it, as an industry, has rendered to its public.

That public includes everyone who at any time looks at a mo-

tion picture. Everyone in this country, everyone in any other country who is, by means of the motion picture, enabled to get a better understanding of how the real people live and think and act in this country, is a better person, a better human being, a better citizen. This is the contribution of those members of the motion-picture industry whose superior creative and technical achievements in every branch have helped to make the motion picture the potent force it is today. At this convention, we have already taken cognizance of the varied nature of their contribution and interest and have departmentalized our own organization into six major divisions: Producers, Distributors, Libraries, Projection Services, Laboratories, and Equipment Manufacturers and Dealers. We hope, furthermore, that the day will be not far distant when non-theatrical awards of merit will recognize achievements not only in these United

States, but in all the other lands with which, in this Atomic Age especially, we are so closely inter-related. The motion picture industry, as a whole, can be proud of the recognition its leaders extend to this essential international character of the medium that we all serve. At the luncheon of the SMPE last Tuesday, William Rogers, of Loew's Incorporated, called attention to the fact that no other medium was so well-adapted to carry the message of the brotherhood of man, as was the motion picture. In his annual report to the Motion Picture Association of America, Eric Johnston gave similar recognition in a most outstanding presentation of the role of the film.

We, of the 16mm industry, have responsibilities in relation to this most potent medium of mass communication that in no way are secondary to those which confront any other group. Our films are shown primarily in schools, churches, club rooms,

factories, homes—right in the social units that are basic to our society in every civilized land. The use of the 16mm film during the war is too well-known to need re-counting. Audiences totaling hundreds of millions were reached not in any casual manner but in gatherings where the generally serious subject-matter of our films was the principal and very often sole appeal to the gathering. Enlightenment, clearer thinking, and very often, purposeful action, followed the showing of these films directly, with an effectiveness and proximity that is unique to our medium.

In realizing the potentialities of the motion picture in helping to meet the serious problems that confront us in these disturbed post-war days, there is no dividing line between 16mm and 35mm, between theatrical and non-theatrical fields. We all have a common job to do and to each there comes the challenge to do it, to the best of his abil-

ity, with all the resources that he can command. We glory in the social contributions of many outstanding workers in the theatrical field. We know that every time that a worthy social concept is presented, worthily, on the theatrical screen, hundreds of millions will have their thinking and action moved in the direction the world has to go if there is to be a better day for all of us. We of ANFA are prepared to do our share equally and welcome every opportunity to aid our whole industry to speak with one voice in the interest of human progress.

We hope that some organizational means will be found to implement the desire we all share to work together for the common good. The crying need of our day is united effort for the common good. At this very convention, initial steps have been taken to explore the possibility of combining the forces of two major trade associations in the 16mm field, the Allied

Non-Theatrical Film Association and the National Association of Visual Education Dealers. Furthermore, a strong liaison committee has already started functioning, and at the coming convention of NAVED in August we hope that further steps in the direction of unity may be taken. All the major branches of the photographic industry, likewise, are combined in the Photographic Industry Co-ordinating Committee, only a little more than a year old. Finally these interests and a much wider circle of educational and social groups are combining for the formation of local chapters of the Film Council of America which, on the local or community level, will include every individual or group interested in any way in the motion picture as a social instrument. We hope that our good friends of the 35mm industry will cooperate in these efforts. We need their help. We have every confidence that we shall get it.

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## 150 Biblical Films Planned

An ambitious program of transferring the Bible to the screen is planned by the American Bible Society in cooperation with the Anson Bond Production Company of Hollywood.

The films will be in color, with a narrator reading the Biblical text. The musical backgrounds will include original scores by Clarence Williams for symphony orchestra and choir.

A total of 150 20-minute films, it is estimated by Henry Harris Ragatz, spokesman for the American Bible Society, will be

necessary before the entire scriptures are filmed. Production will be started first on the events of the four Gospels.

The initial three episodes to go before the cameras will be *The Nativity*, *The Parable of the Sower*, and *The Woman of Samaria*.

The motion pictures, which will be non-denominational, will be made in 16mm as well as 35mm.

Plans are also under way to prepare the films with foreign sound tracks for use abroad.

The first set of episodes is scheduled for completion in September.

The staff handling the production includes Richard LeStrange, producer; William Rousseau, director; Harry Coswick, technical director; and Byron DeBolt, costume and set designer.

The project is a non-profit venture, and all income above costs will be used for producing films. The pictures will be distributed by the American Bible Society.



# A Guide to the Appreciation of Walt Disney's "Make Mine Music"

Reviews by Frederick H. Law and Carolyn Harrow

**MAKE MINE MUSIC.** Walt Disney's color fantasies. RKO Radio. Recommended for all.

A kaleidoscopic melange of color, lines, and modernistic symbolism delights the eyes of all who see Walt Disney's latest presentation, a series of ten musical cartoon acts, all of which carry humorous or poetic stories. Chief among these is "Peter and the Wolf," in which a small boy with a popgun, accompanied by a small bird, a duck, and a cat, goes out in a Russian winter to hunt "a big, bad wolf." Appropriate orchestral music symbolizes each character and accompanies each action of a Russian fable that will hold the rapt attention of every child—old or young. Then there is the cartoon exaggeration of the famous "Casey at the Bat," now an American legend. "A Mountain Feud" tells a "Huckleberry Finn" story of two mountain clans whose battling became perpetuated, instead of being stopped, by the marriage of what we may call a mountain Capulet and a mountain Montague.

The most original acts are those that tell the story of "The Singing Whale" and "Alice Bluebonnet and Johnny Fedora." Certainly it took cartoon imagination to picture a whale standing on the stage of grand opera and singing to a delighted audience. The cinematic "figure of speech" implies that Nelson Eddy has a "whale of a voice." To some persons the romantic narrative of the gentleman's fe-

dora hat that fell in love, in a show window, with a lady's Easter bonnet will prove most pleasing of all the vaudeville cartoon acts that form a kind of silly symphony of story, song, music, charming effects of line and color, and pleasing symbolism. Such tone poems as "The Bayou" and "Silhouettes" pleasingly unite many sense appeals.

Not in the least intended to equal *Snow White and the Seven Dwarfs*, *Make Mine Music* skillfully combines humor and artistic effects.

F. H. LAW.

★ ★ ★

## Mrs. Harrow Presents the Woman's Viewpoint

And now Walt Disney has given us a revue, which includes Nelson Eddy, Benny Goodman, and other famous favorites. In the matter of Technicolor, it surpasses anything so far achieved on the screen. Particularly in the number entitled "Tone Poem," the color effects are most artistic, and in "Song in Blue" the design is ultra-modernistic and esthetic.

Disney's gift for comedy is shown to great advantage in his interpretation of "Casey at the Bat" and "The Whale Who Wanted to Sing at the Met." The latter number shows rich imagination when the whale is seen towering over the operatic audience.

In "Peter the Wolf" the cat, bird, and duck are as lovable as any of the animals in *Snow White*. Of all the numbers, this one is the most instructive and

enjoyable for the child. The impersonation of the instruments is charmingly explained, and the music is beautifully rendered. Of all wolves, this present creation of Disney's is the most terrifying. But he is vanquished in the end, and Peter survives with his pals, the duck, the cat, and the bird, much to the relief of all in the audience.

CAROLYN HARROW

★ ★ ★

## SYNOPSIS OF NOTABLE STORIES IN THE FILM

### "Peter and the Wolf"

Narrated by Sterling Holloway

This is a short musical cartoon, based on the Serge Prokofieff musical theme and characters. The opening scene is a forest in winter—deep snow, in Russia. There is a storm in the woods. The wind is howling and snow is blowing about. We see the footprints of the Wolf and then, in the shadows of the trees, we see his fearful form slinking in and out until we come suddenly face to face with him in a closeup. The scene shifts to a cottage in the distance. The camera trucks toward the house in a creeping movement. The door opens slowly and the boy, Peter, comes out. A huge hand yanks him back quickly; Grandfather administers a sound smack and admonishes him sternly to stay in the house, frightening him with a tale of the dangerous Wolf outside, and making a Wolf's shadow on the wall with the aid

(Continued on Page 46)

### Scenes in "Peter and the Wolf"



ABOVE—Peter sets out on his amazing adventure. BELOW—A charming procession of Peter, the Bird, the Duck, and the Cat.



## *The Wolf — Before and After*



The Wolf before Peter captured him—and after.



(Continued from Page 43)

of his long beard. When Grandfather goes to sleep, Peter takes his hat and little pop-gun away from Grandfather, and out he goes.

Little Peter wanders happily through the woods, and suddenly meets the little Russian Bird character, who is one of the principals in the story. The bird flies around Peter and sits on his gun. Peter pops the gun, but the bird makes a trapeze swing out of the string and engages in fancy gymnastics. They become close friends and travel along together, until they meet the Duck. Peter tells the Duck they are going to hunt the Wolf. The Duck gaily joins the party. As they are passing some reeds, the Cat enters the picture, stealthily creeping out, with an eye to eating the Bird. After various skirmishes between the Cat and the Bird, Peter talks seriously to the Cat about their hunt. The Cat joins the party. On they go. Their happy adventure turns into a panic when they actually encounter the Wolf soon after. Peter shoots him in the nose with his little pop-gun, which, to Peter's dismay, does not kill him. At this point, Peter dashes out of the scene as do the others, except the Duck, who is left face to face with the Wolf. Chase scenes follow between Duck and Wolf, some of them over ice—but the Duck escapes into a hollow tree.

As the Wolf is about to investigate the tree, the brave little Bird, who is perched upon a limb of the tree, together with the Cat and Peter, decides to come to the rescue. He flies down, and the ensuing business between the Wolf and the Bird has the Bird in and out of the Wolf's mouth. However, as the Bird is about to lose the contest,

#### PRIDE GOETH BEFORE A FALL.



Casey before and after going to bat—a study in contrast.

the Cat comes down from the limb with a noose of rope and manages to get one end of it around the Wolf's tail and the other over the tree limb. Just as the Bird falls into the Wolf's mouth, the Wolf is jerked out of the scene, and next we see Peter and the Cat pulling on the rope. They pull so hard they fall off the limb, thereby pull-

ing the Wolf up as they fall, until he is even with them, as all hang by the rope. The Wolf snaps his jaws viciously at them as they swing back and forth and around. Meanwhile the Bird is watching this struggle with extreme anxiety. He hears hunters off-stage. He flies off to enlist the aid of the hunters, who hurry to the scene to find Peter



and the Cat swinging on the Wolf, who is tied fore and aft to the tree-limb, making a hammock. There is much rejoicing in the village over this capture. A parade: Cossacks, girls, and Grandfather are dancing.

The next scene shows the Bird weeping beside Duck prints in the snow. The Bird is gazing disconsolately at a lone Duck feather sticking up in the snow and is mourning for his friend. However, the Duck emerges from the hollow in the tree at this moment and, standing in back of the bird and observing that he is weeping, weeps also.

They then see each other and embrace happily. Picture ends with Duck and Bird going over the horizon to the village. IRIS OUT.

★ ★ ★

### "Casey at the Bat"

Narrated by Jerry Calanna

The story is based upon the famous poem written by Ernest Lawrence Thayer, depicting a memorable baseball game between the "Mudville Nine" and an unknown opponent, with mighty "Casey," local hero, the feature of the game.

The opening scene picks up the game in the eighth inning, with the score four to two and the opposing team in the lead. As the picture opens, the manager of the home team is giving the players a pep talk and calling Cooney to bat. Cooney bunts the ball, but is called "out" at first base. The second batter has the same fate. The fans, disgusted, begin to leave the stands, with a vociferous show of disapproval. Flynn, the third player called to bat for Mudville, has an unhappy time with his mustache, which continually gets tangled with the bat, but finally makes first base. Blake, next to bat, with the help of a



The terrific pitcher in "Casey at the Bat."

hot-foot given him by the catcher on the opposing team, succeeds in getting to second base, putting Flynn on third and delighting the Mudville fans.

At this point, Casey enters amid a great fanfare of shouts and cheers from the rooting section, particularly the feminine contingent. After considerable strutting, climaxing in an astounding feat of pyrotechnics with baseball bats, Casey takes his place at the home plate. Flynn on third and Blake on second are giving the pitcher a rough time of it, which is helped not at all by Mighty Casey, who looks as if he means business. Casey, particular, lets the first ball go by. The Umpire yells,

"Strike one!" The pitcher, nervous and sweating, pitches the second ball, but Casey, involved in the "Police Gazette," again disdains the pitch. Two down, and one to go. Casey spits. The crowd is in an uproar, but is reassured by Casey's scornful look. The moment is tense, the crowd is hushed, the pitcher throws the ball, and the air is rent with the force of Casey's blow.

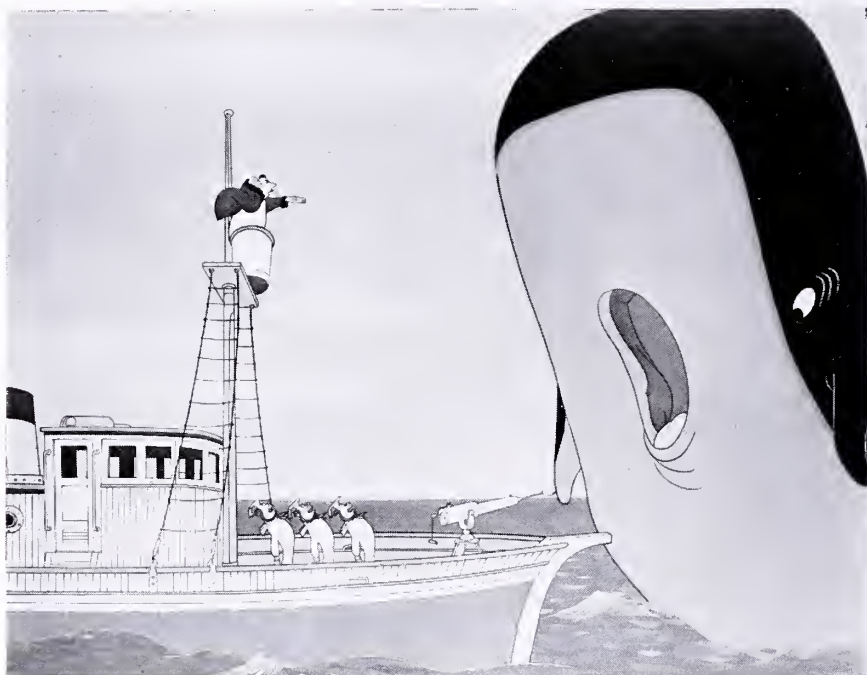
The next scene depicts the Mudville Ball Park, later that evening; it is raining and the bleachers are empty. Casey, in a mad fury, is still trying to hit the ball. The game is lost for Mudville, and Mighty Casey has "struck out!"

## "The Whale Who Wanted to Sing at the Metropolitan"

Music and Voices by Nelson Eddy

This episode opens with a program page giving the title. The page turns. We read: "Any similarity between voices in this story is easily explainable because they are all Nelson Eddy." Then there is a long *ahhhhhh* note, and more pages are blown over one by one in a great gust of wind. A montage effect follows, with music notes, hats, curtains, flowers, lightning, clouds, rain, snow, and finally newspapers being blown along. We truck in to one newspaper to read the headlines: "PHANTOM VOICE SINGS AT SEA," "SEAMAN SIGHTS SINGING SEA MONSTER," etc. The sheet swings away to reveal a newsboy selling papers. The man about to purchase the paper is crowded out by two Kibitzers who say: "A SINGING WHALE? WELL, WHADDA YA KNOW? IMAGINE THAT!" A head rises through a manhole cover in the street, and a voice says: "I DON'T BELIEVE IT." The policeman on his beat and a fat woman, hanging out wash, echo: "I DON'T BELIEVE IT. WHO EVER HEARD OF A SINGING WHALE?"

The scene changes to a conference of eminent doctors; one is speaking, and an argument ensues. There is another scene of four masters debating in front of a blackboard with a diagram of a whale. We cut to a close-up of Prof. Tetti Tatti at his desk. He is studying an item in the paper regarding the Singing Whale and is comparing it with the incident of Jonah and the Whale. We see that Tetti Tatti gets the idea that this new phenomenon is nothing but a repetition of the Jonah-and-the-Whale incident and decides that an opera singer of much talent must have been swallowed by a



Scenes in "The Whale Who Wanted to Sing at the Met."

whale at sea. He immediately sees the possibility of cashing in on the publicity and calls for press photographers and newsmen, to give them the story that he is setting out on an expedition to rescue the unfortunate vocalist.

Later, a seagull picks up the newspaper, which says: "IM-

PRESSARIO SEARCHES OCEAN FOR SINGING WHALE." As he flies with it past Tetti Tatti's boat and to the whale, the narrator says: "THERE REALLY IS A WHALE NAMED WILLIE, WHO CAN SING. YOU CAN HEAR HIM NOW." We then see and hear the whale singing "SHORTENIN' BREAD" to his friends, the seals



and pelicans. As he finishes, the gull flies in with news that he is about to be discovered by Professor Tetti Tatti, the great impressario of the Metropolitan. The whale is delighted with this good news, because he loves to sing opera. He waves goodbye to his friends and goes in search of Tetti Tatti. When he finds him, he serenades him first with "FIGARO" . . . and then with "LUCIA" (in three voices). Although the songs completely win over the crew, Tetti Tatti is more convinced than ever that the whale has swallowed an opera singer—in fact, three opera singers. He is determined to rescue them.

As he struggles with his crew, trying to reach the harpoon gun to kill his new discovery, the narrator says: "WHY CAN'T THEY BEAT SOME SENSE INTO TETTI TATTI? HERE HE IS TRYING TO HARPOON HIS BIGGEST

DISCOVERY. IMAGINE WHAT A SENSATION HE WOULD BE IN THE MET!"

We dissolve into the Metropolitan, with the whale as a sensation, as he sings the roles of "LUCIA," "MEPHISTOPHELES," "TRISTAN & ISOLDE," and "PAGLIACCI"—winning acclaim from the audience; from his friends the seals, pelicans, and seagulls; from Tetti Tatti and his crew; and from the newspapers and magazines of New York—and even the rest of the world.

At the height of this acclaim, the dream disintegrates. An explosion wipes out the whale, revealing Tetti Tatti at the harpoon. He yells with glee as the rope plays out. Three sailors jump on him. The whale, with the harpoon stuck in his chest, dives and swims off into the distance. The boat is on the crest of a wave as the harpoon rope plays out and pulls taut.

The gun breaks loose from the deck and hits the water, causing a big splash. The water is stormy, and lightning is flashing in the sky. Willie (the whale) is in the extreme distance, silhouetted by a lightning flash. There are more stormy waves, lightning bolts, and flashes. The waves are then highlighted, and the water is whipped into extreme fury. The storm begins to taper and a seagull comes into the scene. He flies down toward the water searchingly, in a hunt for Willie. He circles the watery grave of Willie, which is marked by the debris of the harpoon gun. The seagull lands on the debris and looks dejectedly at the spot where the whale sank to the ocean depths. A glow from heaven strikes the seagull, and he looks up with resignation. Finally, Willie is revealed singing on a celestial stage. IRIS OUT.

## In Briefer Review

**CLUNY BROWN.** Comedy. 20th-Fox. Ernst Lubitsch, Director. Screen Play by Samuel Hoffenstein and Elizabeth Reinhardt. Based on a novel by Morgery Sharp. Strongly recommended for all.

"Perfectly delightful humor" anyone well may say of *Cluny Brown*, a brilliantly produced motion-picture play, in which Jennifer Jones and Charles Boyer play the leading parts, admirably aided by Sir C. Aubrey Smith, Richard Haydn, Helen Walker, Peter Lawford, Reginald Gardiner, Reginald Owen, Margaret Bannerman, and others of a large cast.

Practically every character in *Cluny Brown* is humorous, dif-

ferent from all others, fantastic, and yet within the bounds of probability. There is a laugh at every moment. Seldom, indeed, has a motion-picture play brought together such a number of oddities in human nature, caricatures, to be sure, but sufficiently near to the actual to be fantastically real.

In this first comedy role in which Jennifer Jones has appeared, she plays her part with distinction, most of the time wearing a parlor maid's costume, and only at the end appearing in rich attire that sets off her striking beauty.

The novel upon which the mo-

tion-picture play is based made an instant hit in its serial form, and quickly became a best seller and Book-of-the-Month-Club selection. In spite of that fact, the story is so bizarre and so slight in event that only the most skilled direction, the best cast, and the most effective acting could give it the delicious humor that it has in motion-picture form.

An utterly unsophisticated English girl (Jennifer Jones) with an ambition to be a plumber and to mend kitchen sinks, suddenly becomes a parlor maid in the house of a British lord. There, in a "frightfully formal,

don't you know" mansion, she commits many indiscretions, meets an unconventional and brilliant writer (Charles Boyer), shocks everyone, and gains complete happiness in an untrammelled life.

*Cluny Brown* is a "must" for all who wish to laugh.

F. H. LAW.

★ ★ ★

**TOMORROW'S MEXICO.** *March of Time.* Strongly recommended.

Tourist Mexico — and the Mexico that lies beyond the average tourist—both appear in fascinating detail in *Tomorrow's Mexico*, a new *March of Time* presentation.

Restrictions brought about by the war, preventing trans-ocean travel, have turned hundreds of thousands of sight-seers "across the border" into the colorful land beyond the Rio Grande. The *March of Time* first shows what most of these visitors from the United States particularly enjoy — well-paved automobile highways, great modern buildings, luxurious hotels, and night clubs that ape those at home, the mountains, the volcanos, the cathedrals, and the picturesque individuals along the highways and in the city crowds. Then the *March of Time* takes one into the real Mexico, to the semi-arid regions where men still work with crude agricultural implements, and to places where progressive leaders have set in motion work to educate every person in all of Mexico's population. It is a law that those who can read and write must, within each year, teach others also the rudiments of literacy.

The *March of Time* recounts recent Mexican history and shows the leaders in bringing about modernization and industrialization of Mexico. It gives us glimpses here and there of

the changes that are taking place. So far as pictures can do so, the *March of Time* shows the spirit of the new Mexico, or better still, "The Mexico of Tomorrow."

F. H. LAW.

★ ★ ★

**WANTED — MORE HOMES.** *The March of Time.* Recommended for all.

Into a comparatively short film the *March of Time* has crowded a mass of interesting and pertinent information about the present housing shortage in the United States. Beginning with the human interest involved in the search of a young married couple for a home, whatever it may be, the film proceeds to consideration of all sides of the housing problem. If it has any editorial purpose whatever, that purpose is to lead to immediate repeal of long-standing building laws that interfere with rapid construction. Particular interest attaches to the making of prefabricated homes. Everyone will sympathize with the pictures that show the difficulties that arise when a newly-married couple live with the parents of one or the other. This *March of Time* presents the views of distinguished authorities on housing. Best of all, it calls sharp attention to a national need. The *March of Time's* film on housing is personal, amusing, instructive, and thought-provoking.

F. H. LAW.

★ ★ ★

**DAYS AND NIGHTS.** War drama. Artkino. Directed by Alexander Stolper. Highly recommended for all.

Based on a famous Russian novel, this film portrays the successful defense of Stalingrad. Picturized is "an authentic eyewitness report" which was "photographed in the ruins" of the Russian city. For these rea-

sons a few shots of towering, jagged wrecks of buildings appear terrifying.

Very impressive in face and character are the Russian soldiers whose type is glorified—but with fine restraint—in the hero. It is a type of hero who wants to live and to enjoy love and life in a Russian city, but gladly faces death, since in its wake follows the extermination of the Nazis.

Unforgettable is the scene in which a harassed mother hopes that a bomb will wipe her out with her little ones. Full of irony is a situation towards the end, when the hero, relaxing at a banquet, does not realize that a faint noise comes from the bomb which critically wounds his girl.

While the film cannot offer the literary descriptions of the novel, yet on the screen may be heard the songs of the soldiers. There is a love story, but no Hollywood glamour such as we found in *For Whom the Bell Tolls*. In its Russian counterpart, emphasis is placed on camaraderie between generals and common soldiers, and on life in its darkest and bravest aspects.

CAROLYN HARROW

★ ★ ★

**DISTRIBUTING AMERICA'S GOODS.** The Twentieth Century Fund and Encyclopaedia Britannica Films. 16mm sound. Recommended for all.

A highly instructive film concerning basic principles in economics explains why 59 cents of every consumer dollar goes for distribution of goods. By means of action pictures, animated diagrams, and spoken words, the 10-minute film sets forward a number of important economic lessons.

The Twentieth Century Fund is an endowed foundation devoted to research and to public education. A Board of Trustees se-



lects subjects for investigation—subjects concerning taxation, collective bargaining, housing, distribution costs, foreign trade, national resources, cartels, monopolies, and similar topics. The Fund presents the results in the form of books, radio talks, motion pictures, pamphlets and teaching directions. The work has unusual value for schools and colleges.

F. H. LAW.

★ ★ ★

**NEVER SAY GOODBYE.** Social comedy. Warner Bros. James V. Kern, Director. Screen play by I. A. L. Diamond and James V. Kern. Original story by Ben and Norma Benzman. Recommended for all.

*Never Say Goodbye* is an altogether pleasing comedy founded upon divorce—and incidentally, and at the same time strongly, emphasizing the harm that divorce does to children. Little Patti Brady plays the part of a seven-year-old girl set adrift on the sea of life by the quarrels of her parents, and hoping with all her heart to bring the two together again. Errol Flynn is the artist-father who has an eye for his models as well as for his art. Eleanor Parker is the beautiful, sharp-sighted wife, eager to return to her husband but constantly discovering him in the company of another woman.

The director and co-author, James V. Kern, skillfully avoided all that might prove heavy and serious and kept the entire production in the spirit of good-nature and good humor. To the humor of the picture-play S. Z. Sakall, as a sympathetic friend of all concerned, adds much. In the latter part of the action Forrest Tucker, as a more-than-six-foot Marine, provides counter-action and suspense.

Whimsical, farcical as *Never Say Goodbye* is, the story runs

smoothly, constantly suggesting the coming of a happy ending, always showing the fundamental good nature of a quarrel pair, and at all times holding the sympathy of the audience.

"Imagine," says S. Z. Sakall as Luigi, the friendly restaurant keeper, "you take a girl out to dinner two or three hundred times and right away folks think you are interested in her." Such malapropic remarks, and his constant blundering, help to lead the events on their merry—or temporarily semi-tragic—way.

*Never Say Goodbye* is a cheerful, kindly play that enables us to laugh at others—and think a bit seriously also. F. H. LAW.

★ ★ ★

**NIGHT IN PARADISE.** Satiric fable. Universal Pictures. Directed by Arthur Lubin. Recommended for all.

Imaginary fable is woven around that master of fables, Aesop, his historical trip from Samos to visit, first, the rich Croesus, and, after that, the Delphic oracle. By means of lavish Technicolor, the romance of the story is heightened and the debaucheries of a dissolute court given the right setting.

Although the plot seems more like that of a fairy tale, interest and suspense are maintained throughout. An excellent script provides the satiric note reminiscent of the operetta *Helen of Troy*, and it is always amusing to hear characters who belong to ancient history speak our vernacular. Even a minor comic role is played by such a talented actor as Ernest Truex, who was one of the hits in *Helen of Troy*.

Children will love this film for its fantasy. Adults will enjoy it for its satire. All will appreciate the colorful, artistic sets and the competent acting.

CAROLYN HARROW.

**DO YOU LOVE ME?** Musical romance. 20th-Fox. Gregory Rottoff, Director. Screen play by Robert Ellis and Helen Logon. Based on a story by Bert Gronet.

Beautiful Maureen O'Hara transforms herself from a staid, plainly-dressed, extremely conservative head of a college of classical music and becomes a glamour girl of the first degree, a lover of swing and the wife of a crooner. *Do You Love Me?* shows the stages in opening the cocoon and letting the butterfly emerge. Necessarily, throughout all those stages we hear music and song—sometimes classical music, sometimes swing, and sometimes crooning. The motion-picture play is a charming melange of music, color, and romance. If one should object that the bespectacled dean of a college, brought up to be a conservative of the conservatives, would not be likely to be swept off her feet by love of feminine finery, and to forsake classical music for swing and crooning, Director Rottoff might reply, "Who said this is real? It is simply fantasy based on swing."

Throughout the action Harry James and his "million-dollar band" provide plenty of swing with the new songs, "Do You Love Me," "As If I Didn't Have Enough On My Mind," "I Didn't Mean a Word I Said," and "Moonlight Propaganda." In the course of events also we hear selections from Tschaikowski, Mozart, and Mendelssohn.

Technicolor, costuming, and make-up give Maureen O'Hara glamour with a capital "G." Because the story tells how she comes forth from the chrysalis, she makes the entire motion picture what it is, dominating its action from start to finish. General feminine yearning for physical beauty and fashionable dress appear to give popularity to a whole series of motion pic-

tures that tell about plain women becoming glamorous almost over night. Perhaps for men and women alike, *Do You Love Me?* will prove a kind of fountain of youth.

F. H. LAW.

★ ★ ★

**ONE MORE TOMORROW.** Comedy. **Worner Brothers.** Peter Godfrey, Director. From a play by Philip Borry.

"Let the rich man beware of the gold-digger and cling to one who loves him for himself alone" summarizes the thought and the moral of *One More Tomorrow*, an altogether pleasing entertainment.

Alexis Smith and Ann Sheridan both appear to delightful advantage in this comedy in which two blondes contend for one mere man, the one appealing by fashionable clothing and society *savoir faire*, and the other by energetic business life and the spirit of take-care-of-one's self.

If the hero of the story had followed the principle, "Always to court and never to wed is the happiest life that ever was led," he might have been saved many difficulties. As it was, the hero (Dennis Morgan) makes the mistake of marrying one of the ladies and then wishing that he had married the other. That makes the story of the film, and a very interesting story it is.

The hero is one of those happy, irresponsible multi-millionaire sons of multi-millionaire fathers that appear occasionally in motion pictures. His club-loving father (Thurston Hall) just can't understand him at all, especially when he tries to do anything intellectual and at all worth doing. For no apparently good reason, the very rich hero has as butler an utterly irresponsible boon companion and former pugilist (Jack Carson), with whom he lives in liberty

hall, doing as an unattached bachelor would do. Naturally, the bride who enters this establishment quickly wishes a new butler.

What stays longest in mind after having seen *One More Tomorrow* are the pictures of stately Alexis Smith in gorgeous costumes, the clowning of the pugilist-butler, the efforts of a liberal group to publish a liberal magazine, and the energy of Ann Sheridan as a newspaper photographer.

F. H. LAW.

★ ★ ★

### "One More Tomorrow" from a Woman's Viewpoint

This is an adaptation of Philip Barry's *The Animal Kingdom*. For some reason which eludes this reviewer, it has been felt necessary to try to bring it up to date by making the heroine a crusading photographer and the hero a playboy who reforms under her influence and becomes the editor of a liberal magazine. The hero's wife and his wealthy father try to make him betray his principles and stop his journal's expose of the delivery of inferior materials to the army by the copper trusts. All these attempts to inject social significance into what is, after all, a polite social drama, make the resulting picture neither flesh, fish, nor fowl.

Alexis Smith, as the false wife, and Dennis Morgan, as the playboy, give superb performances. Jack Carson and Reginald Gardiner are outstanding in minor parts. Ann Sheridan is badly miscast as the photographer but nobly tries to do her best.

This photoplay makes us wish that movie moguls would learn to leave good enough alone and not subject a perfectly good play

to a lot of unnecessary re-writing.

EMILY FREEMAN.

★ ★ ★

**SOMEWHERE IN THE NIGHT.** 20th-Fox. Directed by Joseph L. Monkiewicz. Post-war detective melodrama.

A war victim of amnesia, George Taylor (John Hodiak), after his discharge from the army, tries to discover his own identity. This is an absorbing topic both for the hero and the audience, especially since the former is so well depicted by John Hodiak. Towards the end, the plot becomes so tangled that a printed synopsis of the story might be welcome if supplied at the end of the picture.

In addition to the star, Lloyd Nolan, Richard Conte, and Fritz Kortner deserve high praise. Of the women, I thought Josephine Hutchinson showed the talent and intelligence she displayed on the legitimate stage.

The mental processes of a person struggling with loss of memory were portrayed on the screen with fine ingenuity on the part of the director.

CAROLYN HARROW.

★ ★ ★

**RENDEZVOUS 24.** Detective melodrama. 20th-Fox. James Tinling, Director.

A case of "old wine in new bottles" is what we have in "Rendezvous 24," a story woven around Anglo-American detectives and German spies. It seems that Hitler's dream is to be fulfilled by some scientists, who in a laboratory somewhere in a deep recess of the Hartz Mountains of Germany, are experimenting with the atomic bomb. What brings rather time-worn situations and killings up to date is the bomb element.

The large cast is highly competent in every respect and expertly directed.

CAROLYN HARROW.



**WITHOUT DOWRY.** Amkino release, produced in Russia.

First, we attend a wedding; next, we and some boatmen are on the Volga; nor do we understand why we left the wedding and came to the river. This film would make a good classroom

exercise for students to provide transitions between sequences.

The opening promises much by contrasting the frozen face of the bride with that of her younger unmarried sister who looks ripe for a happy marriage. But as the story unfolds, she too

falls into the clutches of the mercenary mother and of an ironic fate. Except for the mother and one or two others, the acting tends towards caricature. The film, on the whole, is a feeble one.

CAROLYN HARROW

## A Suggested Policy as to "Free" Films

School use of sponsored instructional materials creates significant problems, yet group thought and expression on the matter has been very limited. To achieve some unity of opinion and action on these problems as they relate to audio-visual materials, numerous leaders in the field were invited to Detroit in conjunction with the Michigan Audio-Visual Conference held April 4-6. Of those invited, the following twenty-three were in attendance.

Howard Allen, West Virginia University  
Gerald Bench, Chicago, Illinois  
Floyde Brooker, United States Office of Education  
Lester Doerr, Grand Rapids, Michigan  
Mark Flanders, Waterloo, Iowa  
Leslie Frye, Cleveland, Ohio  
William Hart, Dearborn, Michigan  
Rita Hochheimer, New York, New York  
Carl Horn, Michigan State Dept. of Public Instruction  
Ford Lemler, University of Michigan  
Doris Lynn, Indianapolis, Indiana  
Harley Lyons, Cincinnati, Ohio  
Lillian McNulty, Louisville, Kentucky  
M. Lincoln Miller, Akron, Ohio

Marvin Perkins, South Bend, Indiana

Paul Reed, Rochester, New York

Merlin Richard, South Bend, Indiana

Roy Robinson, Highland Park, Michigan

Carolyn L. Schoeffler, University of Kentucky

L. Merle Smuck, Baltimore, Maryland

Arthur Stenius, Detroit, Michigan

C. H. Tabler, Massillon, Ohio

Cyril Woolcock, Royal Oak, Michigan

Although those present represented direction of school audio-visual programs in areas having a total population of approximately seventeen million people, all realized that leadership in the field was represented only in part. It was not the thought of the group that their deliberations and discussions should carry finality. In order to gain benefits from the reactions of others, the statement issued by the group is being sent to selected individuals and organizations throughout the country, as well as to any others who may request it, for their comments.

The group spent the better part of three days in working toward the statement hereafter given. Only the first session on

April 4 was open to the press and to representatives of industrial sponsors and film producers. At this session, three distinct views were formally presented by the following individuals: Dr. S. A. Courtis, Professor Emeritus of Education, University of Michigan; Dennis Williams, Field Supervisor, Encyclopaedia Britannica Films, Inc.; and Allen Orth, Director of Educational Service, Department of Public Relations, General Motors Corporation. General discussion followed these presentations.

In releasing the results of their deliberations, the group expressed the hope that their action might have two results:

1. That the statement would serve to focus attention on the significance of problems springing from school use of sponsored instructional materials.
2. That the statement would act as a basis for more comprehensive and detailed study of these problems.

Just as the members of the group evaluated carefully each proposal placed before them, just so they expect others to evaluate the statements which follow. The result of wider examination, challenge, and criticism may be a re-emphasis of

what is here stated or development of a different pattern of suggested action. Growth will be indicated by either course, and those who joined to suggest the following policy will be completely satisfied. The group held no higher aim than that of providing a basis for further consideration.

### Suggested Policy

Public schools should serve the interests of all of the people. Therefore, instructional materials used should be free of the influence of special interests.

Audio-visual materials, particularly films, subsidized by special-interest groups, are being offered to the schools in increasing quantities.

Some of these materials do have significant instructional values and do offer experiences not otherwise available. The use of the best of these, however, involves furthering the sponsor's interest in some degree.

Schools cannot develop adequate audio-visual programs based solely on sponsored materials. Indeed, too great an acceptance of sponsored films will retard the development of non-sponsored educational-film enterprise.

The use of a sponsored film can be justified only in terms of bringing to the learner a valuable experience that would otherwise be denied to him. Constant care must be exercised in weighing the educational values of a film against the furthering of the sponsor's special interest.

The final determination of whether or not sponsored audio-visual materials shall be used and the conditions under which they shall be used is a matter for local decision. Each school system has a responsibility for developing its own criteria and policy with regard to such materials.



Arthur Stenius

Considerations for determining educational value of sponsored audio-visual materials are these:

- a. To what degree do the objectives of the material harmonize with the educational objectives of the school?
- b. Is the material:
  1. Accurate and authentic in fact?
  2. Representative in its selection of the fact?
  3. Truthful and sincere in treatment?
- c. Does the material present general understandings, facts, processes or methods, or does it present a particular point of view or promote a specific brand?
- d. To what extent is the material sound in terms of educational philosophy?
- e. To what extent is the material significant in the sense that it promotes an educational program better than any other material generally available at the time?
- f. Is the material adapted to the needs, interests, and maturity level of the students who will use it?
- g. To what extent is the spon-

sor's relationship to the materials clearly known and acceptably stated?

Suggested scale for rating audio-visual material with respect to the emphasis on the sponsor's special interest:

- a. Materials dealing with a general field of accepted educational value, without reference to any specific make or product, with a single statement of sponsorship.
- b. Materials where the sponsor's interest is shown as an integral part of the material without emphasis on a specific brand or trade name.
- c. Materials dealing with a product exclusive to one company, but without reference to a trade name or slogans.
- d. Materials making direct reference, either pictorial or in text, to a specific product.
- e. Materials making repeated reference to a specific product, to a point where the product is the focal point of the material.
- f. Materials employing distortion of facts.
- g. Materials with purposeful misdirection of conclusions.

A realistic view must recognize that sponsors will continue to produce instructional materials for school use. To those sponsors who wish to be of most assistance to the schools, the suggestions presented here to show gradations in detriments and benefits which sponsored materials hold should be of value.

Finally, it should be recognized that a desirable form of cooperation between sponsors and education would consist of making financial contributions to established or new foundations or educational institutions for research and development in the field of audio-visual materials.



# A Central Audio-Visual Aids Service in the University

BY PAUL WENDT

Director of the Audio-Visual Education Service, University of Minnesota.

A number of colleges and universities have organized their audio-visual aids services by placing in one department the authority, activities, and equipment relating to the use of these aids. The following discussion points out some of the services required, and indicates why centralization of these services is advantageous.

## Problems in the Use of Audio-Visual Aids

College and university teachers find that the problems connected with the use of audio-visual aids often provide an insurmountable handicap. These problems arise from the mechanics of projection or sound recording, obtaining good materials, and using the aids properly. Especially at the university level the teaching staff does not have the time, the experience, or the patience to track down, for instance, the sound films available on a particular subject; to select the nearest, cheapest, and most dependable source for the desired film; to requisition it; to see that it arrives on time; to inspect it before showing to be sure it will go through the projector; to arrange for a projector in good operating condition; to find a man to run the film who is competent to do a good job; to attend to several other details to ensure that the showing comes off smoothly; and finally to return the film and see that

the charges paid are correct. All these things constitute an onerous burden for a teacher at any level, and members of a college faculty cannot spare the time to be bothered with them. All these details should be handled by a central office with a staff that is fully experienced in all phases of the work so as to carry it on most efficiently.

The University of Minnesota has in operation its Visual Education Service to handle all these matters. It is only necessary for an instructor to telephone the Visual Education Service that on a certain day, in a particular classroom, he wants a showing of a certain specialized film in his subject. After this phone call, he can forget about the matter with complete assurance that on the day that he wants to use the film as part of his lecture he can walk into his classroom, find the shades down, the lights on, a screen in position, a modern sound projector in perfect operating condition in position in the rear of the room threaded with the correct film preinspected, and an operator in attendance who has been thoroughly trained not only to run sound films but to take care of all the petty details of classroom projection. Under these circumstances, an instructor finds it easy to plan his use of audio-visual aids without worrying about the mechanics. When the time comes for the use of the sound film, he knows it will be run off without any difficulties whatever to distract

him or his students from the subject matter.

## Tracking Down Audio-Visual Aids

The tracking down of audio-visual aids suitable for classroom use is an important part of a visual education service at the university level, because, at this level—in sharp distinction from the secondary school level—materials are highly specialized. A university visual education center should be able to prepare bibliographies of teaching materials, especially of motion picture films, on any subject.

A centralized service, as many universities and colleges are discovering today, provides for numerous economies which will make the use of audio-visual aids in teaching much less expensive. One way of accomplishing this saving is by channeling requests for materials through one booker or staff of bookers. At first, when films are not used intensively, it may be feasible for many university departments to order their own films, but, as the use increases—as it most surely will in coming years—confusion will result from this practice. There actually have been instances of two departments on a campus requesting the same film from a distant source for the same day. A central booking service eliminates such duplication and disappointment by obtaining the film for both showings at the cost of one day's rental. Further than this, the staff of a central booking

office are specialists in sources of materials and in evaluation of these sources. The centralized booking of films on a campus is directly parallel to the established practice of centralized ordering of books for all university departments by the university library.

#### **Purchase and Maintenance of Equipment**

A centralized visual education service can save the university large sums of money in the purchase and maintenance of the equipment, provided it is given authority over and control of such equipment, whether portable or permanently placed. All projection and sound reproducing equipment coming on the market should be scientifically tested by sound and projection engineers who are experienced in the practical uses of this type of equipment. Further savings can be accomplished by standardization of equipment. A centralized service should also maintain a supply of common replacement parts and a maintenance shop for replacing all equipment owned by the university, from microphones to 35mm sound projectors.

#### **Distribution of Audio-Visual Aids to Departments**

Another activity which should be centralized at a university is the distribution of teaching films to the departments. The film libraries are usually operated by the extension division. Because many universities have had extension film libraries long before the campus visual-aids service was considered, the latter is often an expansion of the work of the film library and under the direction of the extension division. When no one else would undertake campus service, the extension divisions

have been willing to organize this work. Logically, however, providing visual aids in the campus classes is not properly the function of the extension division. Institutions of higher education would save funds and avoid confusion by establishing centralized visual education services.

Recently some university and college libraries have become interested in providing a central campus service in audio-visual materials. There are several objections to placing this work under the library. *First*, audio-visual education comprises not only materials, but also engineering services for equipment. They should never be separated into two departments; the faculty cannot be bothered with calling two offices in order to plan a classroom showing. All audio-visual materials and equipment should be centralized in *one* department if the program is to succeed. Providing engineering services is foreign to the traditional functions of a library.

*Second*, the field of audio-visual education is already too specialized and too complex to be included as a subdivision of the library. The director's training should be in education and liberal arts rather than in library subjects.

*Third*, visual education has had to fight the tyranny of the printed word in order to make a place for itself in teaching methods. It has won recognition in spite of—rather than because of—the attitude of libraries to it. Today it still needs enthusiastic sponsors, and most libraries do not fill this requirement.

#### **Production of Audio-Visual Aids**

A centralized service should also provide the facilities and

staff for the production of materials of all types from slides and charts to sound motion pictures. The production of teaching films at universities has been going on for decades, but in the last 5 years there has been a greatly increased interest in this work. Many leaders in visual education feel that the universities will become centers of production not only of specialized films needed at the university level, but also of the more generalized films needed at lower instructional levels.

The increasing interest in university production has also been accompanied by an increase in the amateur efforts of individual faculty members. Their films are sometimes well produced and invaluable additions to university film libraries, but in 90 percent of the cases the amateurishness of the photography, of the planning of the production, and of the subsequent editing and later production stages, has consigned the films to the storage shelf or the trash can after the film has been shown a few times.

It should be the function of a visual education service to provide a production staff which will see to it that the quality of productions is kept high enough so that the films will have permanent value. This does not mean that fully professional Hollywood quality should be insisted upon. On the contrary, universities cannot afford the commercial prices in production which are concomitant to this highest quality. The university production should, on the one hand, avoid commercial standards and costs and, on the other hand, avoid the great waste of amateur efforts. The production of motion pictures is work for specialists in the field.



### **Keeping Abreast of New Developments**

It is also the business of a visual education service to keep abreast of new developments in the field. This is done through contact with professional organizations and the reading of several dozen professional journals. New developments must be evaluated against previous experience, and if significant, they should be followed closely. The faculty should be informed of important new materials or new uses for materials as they are developed. As new materials come on the market, they should be brought to the campus and offered to the appropriate faculty members for free preview. All previewed films should be thoroughly evaluated by both the visual education director and the subject-matter specialists concerned with them. These evaluations should be indexed and filed so that they will be available for future reference. In other words, it is the function of the visual education service not only to fill immediate needs, but also to anticipate future needs.

### **Planning New Buildings**

A centralized service should take an active part in the planning of new buildings, so that complete provision will be made for the future use of audio-visual aids in any room. This is not merely a simple matter of arranging for power outlets or light switches in convenient places. For example, 16mm sound films provide a crucial test of the acoustics of classrooms. Again, there arises the problem of surmounting the mechanics of visual aids with the least disruption of the class. If the rooms are properly planned in new buildings, the use of

teaching aids will be greatly advanced.

The specialized knowledge required for planning a room for the use of audio-visual aids is generally the result of specific training in that field, not of common engineering knowledge. This point cannot be stressed too strongly. On campuses today buildings are being constructed for which there has been no adequate planning for the use of audio-visual aids. The simple mechanics of projecting in these rooms will present almost insurmountable obstacles to the convenient use of teaching aids; and, because of the long life of university buildings, this will be a handicap for future generations of teachers and students.

### **Training in the Use of Audio-Visual Aids**

A visual-aids service should establish and supervise an informal training school for operators of audio-visual equipment. At the university level it is important, as mentioned above, that all showings be made with a minimum of distraction to the instructor and to the class. Break-downs and interruptions should not occur in college classes. Elimination of these disturbances can be accomplished only by a training program which will teach operators the bare essentials of operating the equipment and also the niceties that make up a good showing.

Another important function of a centralized visual education service is the teaching of courses in this field for the colleges and schools of education associated with the university. The teaching of these courses depends greatly on varied resources in materials and equipment. It will profit greatly from association

with an active visual education service which has such resources at its command.

### **Conclusion**

In summary, it may be repeated once more that the cornerstone of a healthy program of the use of audio and visual aids in university classrooms is the centralization of all activities and equipment in this line in one department and under one head. This point needs to be emphasized because the practice on most campuses is that individual items of equipment are purchased by separate departments with no attempt whatever to test, pretest, evaluate, maintain, and amortize them. Besides these disadvantages, equipment bought by one department is not available, as a rule, to others.

The highest function, however, of a centralized visual education service is not to provide service at lower cost but to assist in the improvement of instruction in college classes, (1) by relieving the teaching staff of the mechanical details of visual aids, (2) by locating and evaluating good teaching materials, and (3) by stimulating the faculty to use effective visual aids. In this work, the visual education service takes a more active part in actual classroom instruction than even the library. Therefore, ideally the visual education services should be supported entirely from general support funds, and the services should be provided entirely free to the teaching staff. Several universities and colleges are now following this plan in whole or in part. In the end it is the best policy. Inasmuch as the primary function of visual aids is to improve instruction, their use should not be charged for any more than should library books.

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# KIND WORDS

TO THE EDITOR:

I enjoy each issue of your magazine. It certainly embodies a tremendous amount of worthwhile reading material. I like the frank discussions of controversial issues. I think it about time that we gave these topics a little airing.

ERNEST TIEMANN

Dept. of Visual Education  
Pueblo Junior College  
Pueblo, Colorado

★ ★ ★

Before showing *Stanley and Livingstone*, we were fortunate enough to secure a copy of *Photoplay Studies* (Vol. 5, 1939, No. 13), which helped greatly.

THERON CASTLEMAN

Minister, The Methodist Church  
New Palestine, Indiana

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# Who's Who in Radio Education

## No. 13: Judith Waller

When the School Broadcast Conference selected Judith Waller for its first annual award of merit in 1940, it turned the limelight on a quiet, unassuming person who has labored for many years in radio's educational field.

To the hundreds of persons who know Miss Waller personally, her selection seemed a just recognition of her influence and effect upon education in radio. As a radio pioneer, who from the very beginning felt that radio should offer something more than entertainment, Miss Waller made arrangements for hundreds of informative lectures over Station WMAQ, of which she was director from 1922 to 1932. It was she who suggested that actual pickups of classroom lectures at Northwestern University and at the University of Chicago were feasible and desirable. It was she who arranged for what was very likely the first music-appreciation hour, a program which made its debut on October 12, 1922, with Mr. and Mrs. Marx E. Oberndorfer as commentators on the work of the Chicago Symphony Orchestra. It was she who pioneered in the children's field with a *Hearing America First* musical series, Miss Georgene Faulkner's *Story Lady* series, Russell Pratt's *Topsy Turvy Time* program, and a thrice-weekly program presented in collaboration with the Chicago public schools. It was she who not only conceived the idea of the celebrated *University of Chicago Round Table*, but who also saved it from possible ob-



Judith Waller, NBC public service executive in Midwest.

livion by persuading the National Broadcasting Company to retain it when Station WMAQ joined that network in 1931. It was Miss Waller, too, who worked out the plans for the NBC-Northwestern University Summer Radio Institute which has been conducted annually since 1942.

But Miss Waller's experience in radio has not been confined to education by any means. As director of one of Chicago's most enterprising stations for ten years, she has so many "firsts" to her credit that she has forgotten many of them. Yet it was her personal interview with William Wrigley, Jr., that led to the first play-by-play broadcast of a major-league baseball game from Wrigley Field. True, the World Series had been aired in the fall of 1924; but no one, so far as is known, had ever thought of broadcasting a play-by-play description of a regular game until Miss Waller booked the first

game in the late spring of 1925. Miss Waller also booked the first play-by-play account of a football game—that between the University of Chicago and Brown University in 1924. Her station was the only one in Chicago to broadcast the inauguration of Coolidge on March 4, 1925. Prior to that, it had been one of the few stations to broadcast the Democratic and Republican national conventions by land wire in 1924.

Miss Waller was responsible also for booking such diverse radio programs as the first Chicago Symphony Orchestra broadcast and the debut of Amos 'n' Andy. She recalls considerable misgivings regarding the addition of Amos 'n' Andy to her WMAQ staff. "They wanted \$25,000 a year," she says, "and my budget from the Chicago Daily News for all other program talent was exactly that figure. Frankly, I didn't know how much of a gamble it would be to try to make stars out of a team that had acquired a certain amount of fame as Sam 'n' Henry, but which would have to change that name on my station. Luckily, they proved their worth in short order."

Another "first" which Miss Waller recalls with a chuckle, because of the furore it created at the offices of the American Telephone and Telegraph Company, is the first international broadcast ever made—the broadcasting of a telephone conversation between John Gunther, Chicago Daily News correspondent in London, and Hal O'Flaherty, then foreign news

(Continued on Page 62)



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As public-service director of the NBC Central Division, Miss Waller is responsible for all cultural programs, such as opera pickups, in the division; for all talks, except political ones; for all outside lecture pickups, for all women's activities, and for all children's programs. As the representative of NBC at annual meetings and conventions in these particular fields, she is one of the most widely-traveled executives in radio, having visited broadcasting centers in Italy, Germany, and Great Britain, as well as all the larger cities in the U. S. A.

Her hobbies are books, photography, the theater, and good music in that order. She has always had great energy and unusually good health. She lives with her mother and her sister in Evanston, Ill. As a "career woman," wholly devoted to her work, she has had absolutely "no time for romance."

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**July 1, 1946**

(Continued from Page 60)

editor, regarding the condition of King George V, then gravely ill. This broadcast, made on December 4, 1928, cost a mere \$75 in toll charges, but it brought the wrath of the A. T. & T. down on her head because of a rule forbidding the broadcasting of

telephone conversations.

It was not until WMAQ joined NBC in 1931 and made Miss Waller its educational director in the NBC Central Division that she began to devote most of her time to the field of education in radio. Since then she has developed, in addition to the



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JUNE  
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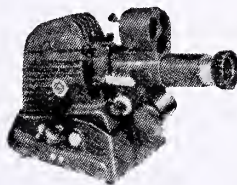
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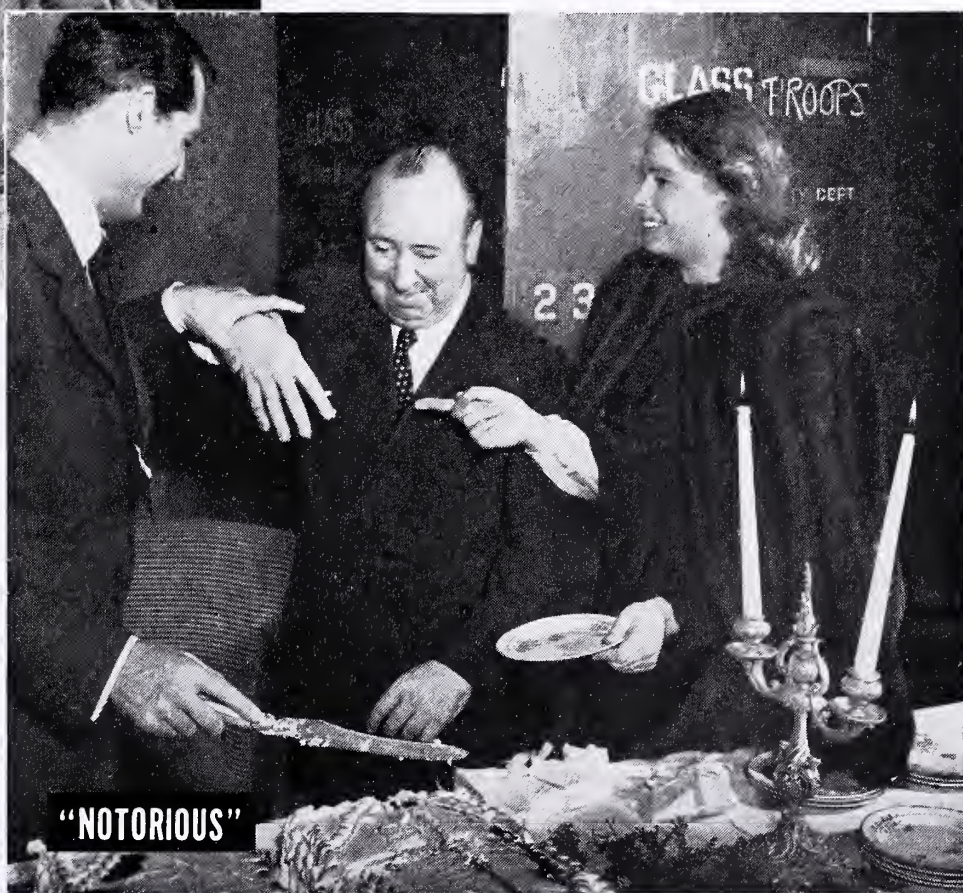




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VOLUME XII, NUMBER 9

JUNE, 1946

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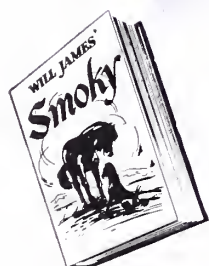
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# FILM AND RADIO GUIDE

WILLIAM LEWIN, EDITOR

June, 1946

Volume XII, No. 9

## A Protestant Looks at Films

BY PAUL F. HEARD

Executive Secretary, Protestant Film Commission, Inc.

The idea that most Hollywood feature films are "pure entertainment" and nothing more is sheer producer propaganda. Both in content and in technique, Hollywood feature films are designed, often with canny, diabolical insight, to reflect the public mind and the philosophy of life whereby people, often without admitting it even to themselves, really live. Often these films probe beneath the surface and portray those desires and drives which society, in the interests of civilization, has channeled or suppressed. People generally, who are not too much sold on being civilized anyway, see in these films a medium of temporary escape. At the same time, such films intensify our maladjustment and unconscious feelings of revolt, since on the screen we are presented with a make-believe but remarkably realistic world in which people solve their problems in ways which are socially unacceptable or morally wrong.

Perhaps producers do not consciously intend it, but Hollywood films do have a content and a message. Often it's a message which exploits and intensifies the frustration and tragedy of life. Yet, to cover up this highly lucrative exploitation of the human spirit, producers and press agents shout to high heaven that what they are making is

"pure entertainment." They "simply want to make you laugh or cry." You are supposed to enjoy the acting, direction, and sets. The content—well, that is simply incidental—the vehicle for their latest star.

This type of producer propaganda has been effective. Motion picture criticism, in the columns of our newspapers and magazines, has degenerated into the most stylized and effeminate drivel about technique—acting, direction, photography. The critics and the public seem obsessed with these important but secondary aspects of a picture—the way in which it is done. They seem incapable of forming a judgment on the *content* of a film, or what the picture *says*. Their minds shy away from grappling with the deeper issues of life which, however badly or superficially portrayed, are nevertheless inherent in the stories of many of our Hollywood films.

Many producers set up successful smoke screens to divert the attention of responsible elements of the American public from the content of their films—a content often designed, under the guise of giving the public what it wants, to appeal to the primitive, the brutal, and the uncontrolled.

This becomes quite clear even in the titling and advertising of

Hollywood films. Turn to the movie page of your local paper. Titles such as *A Stolen Life*, *Pardon My Past*, *They Made Me a Criminal*, *I Married a Murderer* are all cases in point. A less vicious but equally cheap appeal to public taste is indicated in the titles of such films as *Hold That Blonde* and that masterpiece of Hollywood alliteration *Getting Gertie's Garter*. Everyone, I think, is familiar with the technique used in movie ads of implying that the film contains scintillating scenes of illicit love, brutality, bared emotions and seared souls.

Not satisfied with appealing to such relatively normal phenomena as illicit love and the suppressed desire to kill, an attempt has been made in one recent Hollywood film to appeal to perversion, the darkest corner of the human soul. The great play which the movies have given in recent years to the "treat-'em-rough" school of heroes, who delight the heroines with their sheer brutality, is a definite appeal to the masochistic and sadistic impulses of human beings.

What the movies have done in reflecting the worst in human nature has, in turn, made human nature worse. The movies' emphasis on brutality in love has gone far toward making masochism and sadism a

part of America's emotional life.

Of course, there are exceptions. There are pictures which deal with basic human problems in a way which is constructive, artistic, and ethically sound. But many films are either innocuous and stultifying, or appeal to repressed emotions or anti-social impulses, thereby intensifying what someone has called the insanity of our culture, in which we preach one thing and passionately desire another.

It may be said, however, that if this is true, it is not the producers' fault, but ours. They are in business to make money. They *are* making money—by correctly interpreting the public mind.

There is no question that the content of Hollywood films is a reflection of much of American life. The crying need is for education of public taste. But this does not relieve motion picture producers of responsibility. They have at their command a tremendous medium which not only entertains but often, unconsciously, teaches and persuades.

Producers are coming to a realization of their responsibility through the work of pressure groups, which are exerting a powerful influence to establish political censorship.

I abhor censorship as much as any Hollywood producer does. I think it is dangerous and undemocratic and a threat to our American freedom. But if the movies do not want the dead hand of government control, they must reform themselves. This does not mean accepting arbitrary or superficial codes of decency forced on them by special interest groups. It means understanding what life is all about, what morality is, what decency is, and what good art



**Poul F. Heard, Executive Secretary  
Protestant Film Commission, Inc.**

is. It means something far more complex than the acceptance of artificial rules. It means the development and application of artistic and ethical standards.

I do not mean that Hollywood entertainment films are not artistic in a purely technical sense. The technique of entertainment films is often superb. What producers must realize is that art involves more than technique. It involves having something

worthwhile and constructive to say. It involves the application of artistic and ethical standards in the production of entertainment films. Properly applied, such standards will contribute to financial success.

### **What Do We Mean By Standards?**

People who talk about ethical and artistic standards are often incorrigible emotionalists. They become righteously vague when asked to say what they mean. Let us, however, try to analyze specific films from artistic and ethical viewpoints. From this analysis, certain concrete principles may emerge.

#### **1. SUPERFICIALITY—*The Green Years*.**

This is one of the films which Hollywood has produced to appeal to the carriage trade. Based upon a book by the same name, it is a rather inconsequential story about an Irish orphan boy who grows up in the austere home of his Scotch relations, and, with the aid of his salty and incorrigible great-grandfather, leaves his job in the coal mines to study medicine at the university.

The whole is fraught with an air of "significance." It is done in that imitation epic style which Hollywood reserves for the picturization of best-selling period novels. With the exception of some good scenes between the boy and the great-grandfather and some revealing incidents about the boy's early school days, the story seems hardly worth telling. Its scenes often fade out just when they begin to get interesting.

Apart from superficiality of theme, which is as much an artistic as an ethical lack, one aspect of the picture deserves special comment.

A religious motif is inter-

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woven into the story. The little Irish orphan boy is also a Catholic, and his relatives in Scotland, who adhere austerely to their Protestant faith, resent the boy's efforts to attend the church of his choice. The boy's faith, however, is strong, and with the aid of his great-grandfather, a non-churchgoing free-thinker devoted to the cause of freedom, the boy continues his religious life in the Catholic church.

The picture has been soundly criticized for its identification of religious persecution with a faith which has more often been the object of such persecution than its cause. Our concern here, however, is the degree and manner in which religion, as exemplified in the Roman Catholic Church, is brought into the film.

In addition to his attending church services regularly, the boy turns, at critical periods of his life, to the church for solace and help. The priest is portrayed in a most favorable and humanly attractive way. He is sympathetic to the boy's problems. At the same time he is the mystical emissary of God. Yet at a crisis in the boy's life, the priest stands helplessly and ineffectually by while the boy loses his faith. Subsequent scenes do not give us the feeling that the boy has effectively regained that faith, nor do they answer the profound theological questions which the boy asked, during his moment of trial, as to the nature of God and man, and why God allowed the death of his friend.

This is an incidental, peripheral, and thoroughly superficial treatment of religion in a film which is mostly about something else. Religion is by no means necessary to, or an integral part of the story, since one is not convinced that the boy's

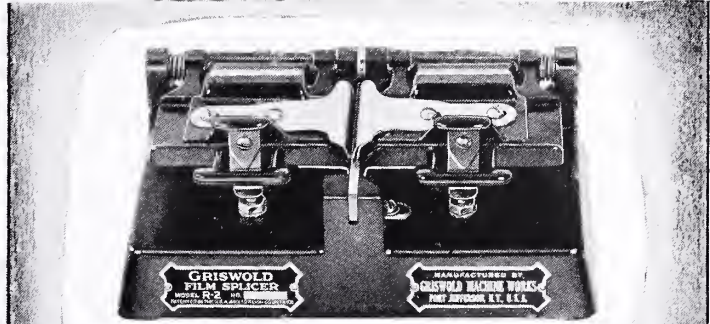
life is influenced, in any profound degree, by his faith. His religion and his church attendance are simply an insurance he takes out against evil, a procedure which is reminiscent, in a mild way, of the superstition of African tribes.

This superficial treatment of an important subject is inexcusable. It matters little whether the religion portrayed is Catho-

lic, Protestant, or Jewish. Religion should be included in a film only when it is the main subject of the film or an integral part of the story. When included, it should be dealt with honestly and profoundly.

Religion in *The Green Years* seems to have been injected into the film for some other reason than that the story demanded it. This, plus its superficial treat-

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ment, would seem to point the need of films which deal honestly, dramatically, and reverently with religion's great profundities. Even in the recent series of films on religious subjects, including *Going My Way* and *The Bells of St. Mary's*, the producers seem to have dusted religion off a bit and given it the usual once-over lightly in the traditional Hollywood manner. There are great stories in the field of religion for motion-picture treatment. These stories have not yet been told.

## 2. ETHICAL VALUES—*The Postman Always Rings Twice*:

*The Postman Always Rings Twice* is a tough, fast-moving drama of the kind Americans love. Most of it is given over to illicit love and murder. The hero, or the villain, depending on your point of view, undergoes only the briefest and most perfunctory moral regeneration at the end.

The acting and production are superb. The photography is skilful. Each scene is directed to extract the last drop of innuendo and excitement. As a production, it illustrates what we have referred to as Hollywood's technical excellence—a remarkable ability to handle scenes on the screen so that the audience is alternately amused, surprised,

and emotionally aroused.

But it is more than the hard, fast-moving, incisive style which accounts for this film's appeal. It is the content that appeals. This is the story of a filling-station attendant who makes love to the owner's wife and plots with her to murder her husband and get his combination filling-station and restaurant to themselves, thus insuring their emotional and economic security.

The reason, I believe, for the film's appeal is that its unsentimental qualities, in these post-war days, are growing in favor in the public mind. The brutal passion between the station attendant and the owner's wife is something which many Americans, in spite of our romantic tradition, can thoroughly understand. This feeling later develops into love, thus satisfying the audience's romantic impulses as well. When the couple plot to kill the husband, not because of their love for each other or because of meanness, but simply because it is the most immediately practical means of insuring their economic security, this is something, too, which the American audience can grasp.

There is nothing wrong with the portrayal of sex or the desire for economic security as motivating forces in people's lives. I do not mean to suggest that, to be ethically sound, films should avoid portrayal of evil or the more sordid aspects of life. We must face these things. The portrayal of such things, however, should be constructive.

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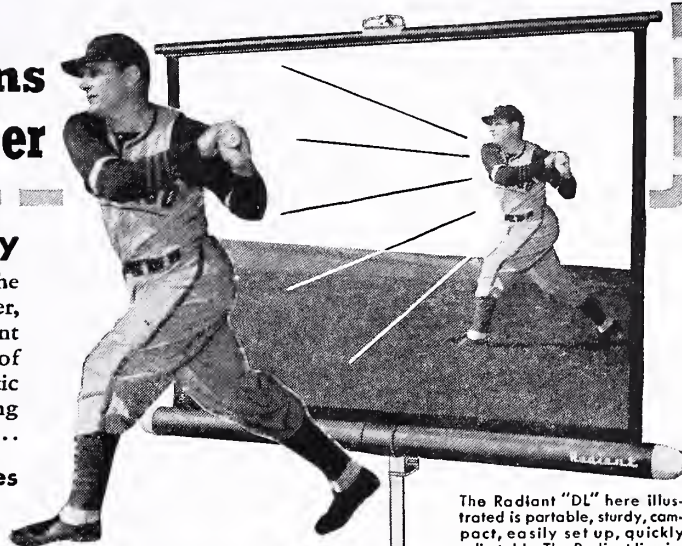
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To make a film like this ethically sound, it is not enough to bring the criminal to a perfunctory and belated justice at the end. The wages of crime must be its spiritual effect on the crim-

inals themselves. Otherwise, in spite of any ultimate punishment, crime is made feasible and attractive, and the fear of being caught becomes a minor deterrent. If criminals can pass off their crimes lightly, the very fact that they are not affected by their crimes should be shown as a clear indication of their deadening, repulsive superficiality.

To be ethically sound, such a film should emphasize the effect of crime on those who commit it. It should show the drama of their spiritual degeneration. The most profound effects of crime take place within people themselves. The criminal's most terrible punishment is the effect on his eternal soul.

It is difficult to portray this effect. Attempts to do so are often heavy-handed, moralistic, and inept. But it is this difficult job of a constructive and con-

vincing portrayal of the deeper issues of life which I believe Hollywood must ultimately face.

### 3. SOCIAL VALUES — *Vacation From Marriage*:

There is hardly any other area of our American life on which entertainment films have had a stronger influence than that of love and marriage. The movies have, I believe, reflected the current trends of our culture in this regard and have tended to standardize and perpetuate these trends. The liberalization and breakdown of our moral standards following World War I was faithfully and sensation-ally reflected in film. In films of that day, bad women were made attractive; goodness became almost symptomatic of an ascetic or a withered soul. Illicit love was made intriguing, exciting, and dramatic; to be faithful in love was to be either stodgy or foolish, or both.



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After a while, however, the pendulum swung to the other extreme. Heroines in our current movies are often quite good indeed. They have a mild, innocuous charm, based primarily upon their niceness. Yet they have neither the dynamic, disturbing attractiveness of the

screen bad women of the past, nor the strength of character which the villainesses, for all their wickedness, possessed. It does not seem to us that Hollywood has done the cause of morality too great a service by thus creating a stereotype in the public mind that good women do not

possess dynamic charm.

There are exceptions to this, of course. In some instances, I believe, Hollywood has performed a definite service in the cause of love, marriage, and morality in sex relations. Certain feature films have done a great deal to break down the stereotype, built up by both music-hall gags and romantic movies of the past, that marriage ends romance. The casting of attractive Myrna Loy in the role of the perfect wife did a great deal to revive faith in the romantic potential of marriage, while comedies such as the Irene Dunne-Cary Grant film *The Awful Truth* helped to spread the conviction that marriage can be fun. Even the old Maurice Chevalier-Jeanette MacDonald comedies of the thirties, risque as they were in spots, did much to promote the rather radical idea, for that day, that marriage, not illicit love, is the satisfactory sex relationship.

Yet these films went to extremes. They surrounded marriage with a false aura of glamor and excitement, neglecting the deeper values of love, loyalty, and companionship upon which the real strength of that institution is based.

While not going into the matter too deeply, it may be noted that *Vacation From Marriage* is an English film which, in the quiet British manner, recaptures some of the more basic qualities essential to a happy marriage. It begins with the portrayal of the quiet, deadly monotony of a middle-class marriage. The young husband is a meek, frustrated, punctilious bookkeeper; the wife, once rather vacuously attractive on her honeymoon, now has a perpetual cold. The war takes the husband into the Royal Navy, his wife into the Wrens.



Plunged into the excitement of war, the characters of both husband and wife take on color and depth. They do not meet for three years. At the end of that time, each of them, not realizing that the other has changed, separately decides on divorce. Their subsequent meeting and realization that they have grown together and not apart is warming and amusing drama. The film points the necessity for that growth and development which should take place in marriage without the stimulus of war.

*Vacation From Marriage* should provoke stimulating discussion among married people. It dramatizes the problem of how marriage can become an emotional and spiritual adventure, despite the limitations of a routine and humdrum life.

This kind of stimulating and thought-provoking presentation of vital problems confronting real people is a positive contribution which entertainment films can make to the development of our moral life.

#### 4. NON-THEATRICAL FILMS:

In the field of non-theatrical films, the problem, unlike Hollywood's, is not one of subject-matter, but one of technique. Hollywood has developed the technique of motion-picture production into a fine art. The studios know all the means of holding interest, arousing the emotions, touching the heart. The trouble is that Hollywood often has little of significance to say. In the non-theatrical field, particularly in the field of attitude-forming documentaries, the problem is exactly the opposite. These films have a great deal to say. Many of them deal with important social problems or with pressing issues of the day. Yet often they do not know how to

say it in a way that is interesting, dramatic, and exciting. They let you in at once on the fact that you are seeing a propaganda film. Many documentary films worry along in a pathetic way about a problem. Some are fraught with pretentious social significance. Some have commentators whose voices are heavy with a sense of social woe.

This situation is improving, however. There are attitude-forming films on important themes which are incisive, dramatic, and persuasive.

A. *The Brotherhood of Man* (Color and Animation—10 minutes).

This ten-minute animated short produced in color by United Films is a case in point. It should be of great usefulness to churches, schools, and other organizations interested in a constructive solution of the controversial problem of race.

By means of color animation, which is clever, amusing, and pointed, this film manages in ten minutes to strip the fact of race prejudice of every shred of intellectual respectability, and to blast all of the rationalization which we muster to support our unfounded prejudices. The film is notable evidence that it is possible to make animated shorts both entertaining and instructive.

One reason for this film's success is that the United Films has devised a technique whereby the medium of animation is freed of the difficult job of forcing its message into the mold of a story in the traditional Disney way. *Brotherhood of Man* contains neither a story nor any of the carefully drawn life-like characters (usually animals or children) which you see in a Disney film. This is not the Disney style

at all. It is something else.

The characters in *Brotherhood of Man* are simple and stylized. They are symbolic of certain abstractions, such as the races of mankind—red, black, white, etc. The film, rather than telling a story, attacks the problem directly. It begins at once to portray what happens when black meets white, etc. The motion is worked out in smooth, continuous detail only when it is vital to the theme to do so. Often only extremes of motion are shown, omitting the intermediary steps. With animation thus relieved of the restrictions of story, action, and character which are applied to the live-action film, the imagination of the film-maker is given free play. The result is truly remarkable. It is difficult to do full justice to the sheer originality employed not only in this film on brotherhood, but in many of the other productions of United Films, some of which were produced for the Navy during the war. These are as amusing as the best of the Disney shorts, and vastly more instructive.

Of course, the subject-matter approach of *Brotherhood* is intellectual and negative. The film is concerned primarily with undermining the rationalizations with which we support our prejudices. It plays the light of intellect and wit upon our thoroughly irrational behavior. It leaves the field open for the production of further films which take the positive approach and promote a feeling of brotherhood by applying emotional and spiritual dynamics.

To show, however, that there is no rational basis for prejudice is important.

This film should be a part of any church study-program on race. It will supplement other



materials and films using the emotional and spiritual approach.

Incidentally, the technique of animation used in this film should be ideal for animated shorts for Sunday Schools. Through proper utilization of shorts, it would be possible for the religious teacher to put across more moral truth in one lesson than he ordinarily could in a year, and to make moral teachings attractive, dynamic, and something which will actually "take." If any one still disbelieves in visual education in churches, let him read this hand-

writing on the wall.

B. *The Cumington Story* (Black and White — 30 minutes) :

*The Cumington Story* is a documentary produced by the State Department for distribution by the Overseas Office of War Information. It is the story of a European refugee and his family, who, under the auspices of a New England minister, spent the war in a New England town. It depicts the gradual breaking down of the townspeople's prejudice against the newcomer. It introduces the novel note that the refugee, too, had a prejudice

to overcome.

It is a delicate little film, basically a masterpiece of psychological strategy. It assumes the best in people, blaming neither the townspeople nor the refugee for mutual distrust. It takes the viewpoint that decent people, once they have grown to know and understand each other, will gradually overcome their mutual fear of strangers. This is a subtle and persuasive technique and one which will help to keep prejudice from taking root in the hearts of our people.

The handling of this theme, in the direction and in the act-



A scene in "The Brotherhood of Man," 16mm sound film, available beginning September 1, 1946 through the Religious Film Association, 11 West 42nd Street, New York City.



ing, is sometimes delicate, sometimes faltering and inept. One feels that, even in such a simple and unpretentious film, the scenes could be built up more and their message given sharpness and point.

*The Cumington Story* is none the less effective, a rather unusual and ingratiating presentation of a highly controversial subject. It should be very useful in the churches' study of race.

#### C. FILMS ON POST-WAR RELIEF:

(1) *The Pale Horseman* (Black and White—20 minutes).

*The Pale Horseman*, produced by the Office of War Information, is a powerful portrayal of the spread of disease in war-torn areas, the inevitable aftermath of war. This film has little relief or variation, but in ruthless progression piles scene upon scene of physical and mental horror. The film then finds itself in a peculiar dilemma. Because the audience does not wish to accept what it sees, the ultimate reaction to this film is tinged with disbelief. Nevertheless, *The Pale Horseman* is an effective and stirring portrayal, and should be of definite use to the churches in their campaigns for post-war relief.

(2) *He Restoreth My Soul* (Black and White—17 minutes):

This film, produced jointly by the Presbyterian and Baptist churches, has a more religious approach than *The Pale Horseman*. It portrays both the physical and the spiritual need of the peoples of war-torn areas. Edited from existing footage, it lacks the visual continuity of *The Pale Horseman* and depends for its effectiveness upon the commentary. It is, however, more profound in its approach to the subject. It makes a



A scene in "The Pale Horseman," 16mm sound film produced by United Films and released by Brandon Films in cooperation with UNRRA.

plea for the reconstruction of churches not merely to preserve the church as an institution, but to meet the needs of people for spiritual solace and help.

#### D. NEW PRODUCTION IN RELIGIOUS FILMS.

(1) The American Bible Society is cooperating with the Protestant Film Commission, Inc., in beginning the production in Hollywood of a series of 26 color films on the New Testament, for release to churches in 16mm.

This is the most elaborate production effort yet undertaken in the field of religious films.

These films will involve dramatization of Bible stories without lip-synchronization, to be accompanied by music and by a commentary which is based primarily on the Bible text. This technique provides unusual possibilities for effective and creative visualization. Pictures and music to a large degree will carry the burden of the story.

(2) A film on race is nearing

completion under the auspices of the Congregational Mission Board. This film will center chiefly around the educational work being carried on among the Negroes of the South by the Congregational Christian churches, with background material regarding the economic, social, and spiritual life of the Southern Negro today.

Denominational emphasis will be slight, so that this film may be of use to other churches as well.

(3) A film on using films in churches is being prepared by Cathedral Films of Hollywood for the Protestant Episcopal Church. With removal of its specific denominational emphasis, this film should be of wide usefulness to America's Protestant churches. It should be a notable stimulus to the use of visual aids.

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Prints of "The Pale Horseman" may be obtained from Brandon Films, Inc., 1600 Broadway, New York 19, N. Y.

# Newark's Program of Audio-Visual Aids Service to Schools

BY EDWARD T. SCHOFIELD

Assistant Librarian, Board of Education Department of Libraries, Visual Aids,  
and Radio at Newark, New Jersey

## Foreword

The history of the Newark Department of Libraries, Visual Aids, and Radio shows an interesting development in the coordination of teaching materials to the end that they better supplement each other and the curriculum. In 1929, the Board of Education Library was established to provide professional library service to the Superintendent and his staff. Marguerite Kirk, head of the School and Children's Department of the Newark Public Library, was employed as librarian, so that there would be a minimum duplication of the Newark Public Library's excellent service to schools. The development of school libraries was also included in this new department's functions. In 1937, upon the resignation of Arthur Balcom, assistant superintendent in charge of visual education, the Newark Board of Education Library expanded its services to include the selection, distribution, and utilization of visual aids. Recordings seemed to slip in quite naturally as a part of the library's resources shortly thereafter. In 1942, the inventory of textbooks was added to the department's activities. In preparation for the use of radio in classrooms when the Board of Education's FM station is in operation, the department has been busily occupied trying to coordinate radio programs and recordings with the curriculum and with other teaching aids. The latest assignment for the

staff is to prepare a short report on the possibilities of the use of television in the Newark schools for WAAT, the local radio station, when its television program is in operation.

The Newark Department of Libraries, Visual Aids, and Radio is fortunate in having Edward T. Schofield, a former member of the department, return from Army service with enthusiasm over methods of securing better film utilization in the classroom. Mr. Schofield's background is that of an English teacher and librarian. He taught at Pennsauken Junior High School, North Merchantville, New Jersey, for two years (1933-35) and at the Flemington, New Jersey, High School for two years (1935-37) before entering the Newark system in 1937 as a librarian at Weequahic High School. He served in the Army from October 2, 1942 to January 31, 1946. Mr. Schofield has outlined the department's services and its resources.

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How widely are visual aids used in schools? What types are used? How well are they related to the curriculum of the school? Is the best aid for the purpose used? Are the teacher's techniques in using audio-visual aids based on strong educational foundations? Are text and library books, pictures and records coordinated? These, and a host of other queries, are constantly raised by workers in schools. Principals and supervisors concerned with raising

educational standards want to know the answers to these questions. Certainly, members of boards of education, parents, and tax-payers generally would like to know how carefully funds being expended for the new tools of learning—audio-visual aids—are used.

A visit to any one of the seventy schools in Newark, New Jersey, would provide concrete evidence of the value of these aids to learning and would go a long way towards answering the questions raised above. Let's look at a typical Newark school. In the kindergarten of this school, the observer notes that the director is delighting the children by the showing of colorful pictures from a favorite story-book by use of the opaque projector. Down the hall in the third grade, where the children are studying Indian lore, the class is examining models of primitive villages, looms, arrows, and other items borrowed from the Newark Museum. In the eighth-grade classroom there has been a discussion of neighborhood relationships, and one of the older students is about to project the March of Time film, *Americans All*. Slides on the industries of the city are being viewed in another room. A fifth-grade teacher is enriching the student's background on westward expansion in the United States by playing a dramatization from the *Lest We Forget* series of transcriptions. A film-slide projector is in use in another classroom, where the voca-



tional-guidance program has reached the study of radio occupations. The teacher is illustrating opportunities through the use of a recently prepared film-strip. One of the most attractive rooms in the building has its many bulletin boards decorated to match the season of the year with large, colorful pictures of spring flowers, borrowed from the Newark Public Library. In other classrooms there is ample evidence of the motive-power of audio-visual aids used on previous occasions: illustrated maps, models, and notebooks of student manufacture are on display.

Teachers in Newark schools are able to use audio-visual aids frequently because all types of aids—still pictures, models, lantern slides, records, transcriptions, and films are readily available from a variety of sources. Coordinating these tools of learning is one of the chief functions of the Department of Libraries, Visual Aids, and Radio of the Newark Board of Education. The department serves not only as a clearing-house of information about materials of instruction available to all of the city's schools, but also as a depository and distributing center for a large collection of projected audio-visual aids, music records, and radio transcriptions. With over 2,000 reels of film; some 25,000 lantern slides, 2 x 2 slides, and filmstrips; and several hundred records in the department, every subject in the curriculum can be enriched. In addition, schools maintain their own basic collections of lantern slides to supply frequently needed aids to learning. A request to the Newark Public Library or the Newark Museum will bring deliveries of mounted pictures, models, or specimens to the door of any school in the city.



Edward T. Schofield

The department circulates materials weekly to the schools and attempts to supply audio-visual aids when they are wanted by permitting teachers to send their requests each week. "Block-booking" or long-term orders are not necessary under the flexible policy of the department. During the school year 1944-1945, over 16,000 reels of film were circulated for school or community use. Each month of the year reflects a steady growth in the use of audio-visual aids, not only in the schools, but in adult discussion groups, boys' clubs, public-library film forums, and other community activities. The department functions on a continuous, twelve-month basis. It is just as active during Christmas, Easter and summer vacations in helping to plan programs for playground, community, and summer-school film showings, as it is during the traditional ten-month school year.

Keeping the 2,500 teachers of the city's schools well informed is the constant task of the personnel of the department. Teachers of many years' service in the system know of the activities of the audio-visual aids program, but they desire regular

notes listing new materials, new services and changes in policies. Teachers entering the service of the city's schools need orientation to the department's activities in order to know adequately how to plan for their use. Regular publications of the department, such as its catalogs, and its monthly bulletin, *Current List of Teaching Aids*, assist in keeping teachers well informed. However, an exact description of the functions of the department, its resources, and its methods of purveying service is provided by publishing a general circular and placing it in the hands of all teachers. This circular offers the following information:

#### Audio-Visual Aids Services to Schools

##### 1. RESOURCES OF AUDIO-VISUAL AIDS CENTER:

2,000	Motion pictures
25,000	Glass lantern slides
400	2 x 2 film slides
2,600	Filmstrips
700	Stillfilms
100	Recordings of literary masterpieces, dramatizations, Newark-goes-to-school radio programs, and sample recordings of in-school broadcasts of other educational radio stations.
200	Music records

##### 2. BIBLIOGRAPHIC SERVICE:

a. The department has an exhaustive collection of catalogs of producers and distributors of all types of audio-visual aids. These may be consulted by teachers at all times. Since the department maintains a complete file of information sources, Newark teachers are relieved of the necessity of attempting to gather such information through wasteful and at best sketchy individual attempts to collect a file of



A Network teacher receives instruction in the operation of a projector.

this kind. Bibliographies, periodicals, and source lists in the department files include, among many others:

(1) Bibliographies of 16mm films:

*Educational Film Guide*. H. W. Wilson Company, 950-972 University Avenue, New York 52, N. Y.

*Educational Film Library Association Evaluations*. EFLA, Inc., 45 Rockefeller Plaza, New York 20, N. Y.

*Educators Guide to Free Films*. rev. 1945. Educators Progress League, Randolph, Wis.

*Library and Related Films*. Henshaw, Francis H. (November, 1941) Public Relations Committee, American Library Association, 520 North Michigan Avenue, Chicago 11, Ill.

*One Thousand and One: the Blue Book of Non-Theatrical Films*. Revised annually. Educational Screen, Inc., 64 East Lake Street, Chicago, Ill.

*Selected Educational Mo-*

*tion Pictures: a Descriptive Encyclopedia*. American Council on Education, 744 Jackson Place, Washington, 6, D. C.

*Sources of Educational Films*. National Education Association, Research Division, 1201 Sixteenth Street, N. W., Washington 6, D. C.

*Sources of Visual Aids for Instructional Use in Schools*. Pamphlet No. 80 (rev. 1941). Federal Security Agency, U. S. Office of Education, Washington 23, D. C.

(2) Sources of 16mm films (Note: P—purchase; R—rent; F—free):

American Red Cross, Motion Picture Distributing Office, 40 East 49th Street, New York 17, N. Y. (P, R)

American Museum of Natural History, Department of Education, Central Park West at 79th Street, New York 24, N. Y. (R)

Brandon Films, Inc., 1600 Broadway, New York 19,

N. Y. (P, R)

British Information Services, 30 Rockefeller Plaza, New York 20, N. Y. (P, R, F)

Business Education Visual Aids, 330 W. 72nd Street, New York, N. Y.

Castle Films, RCA Building, Rockefeller Plaza, New York, N. Y. (P, R, F)

Coronet Productions, Glenview, Ill. (P)

DeVry School Films, 1111 Armitage Avenue, Chicago, Ill. (P, R)

Encyclopaedia Britannica Films, Inc., 20 North Wacker Drive, Chicago 6, Ill. (P, R)

Films Inc., 300 West 42nd Street, New York 18, N. Y. (P, R, F)

Ideal Motion Picture Service, 393 St. Johns Avenue, Yonkers, N. Y. (P, R)

International Theatrical and Television Corp., 25 West 45th Street, New York 19, N. Y. (P, R)

J. C. Reiss, Visual Aid Department, 10 Hill Street, Newark, N. J. (P, R)

King Cole's Sound Service, Inc., 203 26th Street, New York, N. Y. (P, R)

Knowledge Builders Classroom Films, 625 Madison Avenue, New York, N. Y.

March of Time, 369 Lexington Avenue, New York 17, N. Y. (P, R)

Modern Talking Picture Service, 9 Rockefeller Plaza, New York 20, N. Y. Free educational films from industry. (P, R, F)

National Film Board of Canada, 620 Fifth Avenue, New York 20, N. Y. (P, R, F)

New Jersey State Museum, State House, Trenton 7, N.



J. Free loan basis to schools. Booked for one day only unless otherwise requested.

New York University Film Library, 71 Washington Square South, New York 12, New York. (P, R, F)

Non - Theatrical Pictures Corporation, 165 West 46th Street, New York 19, N. Y. Official Films, Inc., 25 West 45th Street, New York 19, N. Y. (P, R)

Pictorial Films, Inc., RKO Building, Radio City, New York 20, N. Y. (P, R)

Castle Distributors Corp., 30 Rockefeller Plaza, New York 20, N. Y. Distributor for U. S. Office of Education; Army and Navy filmstrips (P)

Coronet Productions, Glenview, Ill. Filmstrips (P)

Eye Gate House, Inc., 330 West 42nd Street, New York 18, Slides, Filmstrips (P)

General Electric Co., Motion Picture Division, 1 River Road, Schenectady 5, N. Y. Filmstrips (F)

Jam Handy Organization, 1775 Broadway, New York 19, N. Y. Filmstrips (P)

Keystone View Co., Meadville, Pa. Slides (P)

Kime Kolor Pictures, 1823 East Morada Place, Altadena, Calif. 2 x 2 Kodachrome slides (P)

Metropolitan Museum of Art, Extension Division, 5th Avenue and 82nd Street, New York 28, N. Y.

Princeton Film Center, 106 Stockton Street, Princeton, N. J. Rental covers a 24-hour period. Films may also be purchased. (P, R, F)

Teaching Film Custodians, 25 West 43rd Street, New

York 18, N. Y. Long-term lease.

United Nations Information Office, 610 Fifth Avenue, New York 20, N. Y. (P, F)

William J. Ganz Company, 40 East 49th Street, New York, N. Y. (P, R)

Y.M.C.A. Motion Picture Bureau, 347 Madison Avenue, New York 17, N. Y. (P, R, F)

Visual Aids, Inc., 41 Washington Street, Bloomfield, N. J. (P)

(3) Sources of glass slides, filmstrips, and filmstrips: American Museum of Natural History, Department of Education, Central Park West at 79th Street, New York 24, N. Y. Slides (R) Slides (R)

National Association of Audubon Societies, 1006 Fifth Avenue, New York 28, N. Y. Slides (R, P)

National Housing Agency, Federal Public Housing Authority, Washington 25, D. C. Filmstrips (F)

Photographic History Serv-

ice, Box 2401, Hollywood, Calif. Slides (P)

Sims Visual Music Company, Inc., Quincy, Ill. Slides (P)

Stillfilm, Inc., 8443 Melrose Avenue, Hollywood, Calif. Filmstrips (P)

Society for Visual Education, 100 East Ohio Street, Chicago 11, Ill. Filmstrips, 2 x 2 slides. (P)

Yale University Press, 386 Fourth Avenue, New York, N. Y. Pageant of America lantern slides. (P)

(4) Publications about or including audio-visual materials:

*Business Screen*—157 East Erie Street, Chicago 11, Ill. *Educational Screen* — 64 East Lake Street, Chicago 1, Ill.

*Film and Radio Guide*—Educational and Recreational Guides, Inc., 172 Renner Avenue, Newark, N. J. *Film News* — American Film Center, Inc., 45 Rockefeller Plaza, New York 20, N. Y. Donald Slesinger, Publisher.



A Newark high-school class listens to a recording of a literary masterpiece.

*Films of the United Nations*—United Nations Information Office, 610 Fifth Avenue, New York 20, N. Y.

*Library Journal*—62 West 45th Street, New York, N. Y.

*Motion Picture Letter*—Public Information Committee, Motion Picture Industry, 28 West 44th Street, New York, N. Y.

*Nation's Schools* — 919 North Michigan Avenue; Chicago, Ill.

*New Tools for Learning about War and Postwar Problems*—New Tools for Learning, 280 Madison Avenue, New York 16, N. Y.

*PCW Film Service*—Monthly Bulletin — Pennsylvania College for Women, Pittsburgh, Pa.

*Progressive Education* — 221 West 57th Street, New York, N. Y.

*Scholastic*—220 East 42nd Street, New York, N. Y.

*School Management* — 52 Vanderbilt Avenue, New York, N. Y.

*Secondary Education* — Dept. Sec. Teas., N.E.A. Greenwich, Conn.

*See and Hear: the Journal on Audio-Visual Learning*—Eau Claire, Wis.

*Social Studies* — "Visual Aids and Other Aids Column," 809-11 North 19th Street, Philadelphia, Pa.

*Visual Review* — Annual publication of the Society for Visual Education, Inc., 100 East Ohio Street, Chicago, Ill.

b. Publications which list materials that are in the library's collections are prepared at



"Pulling trip," daily routine of the Newark Audio-Visual Aids Center. A film librarian selects the reels to be delivered to the schools on the day's trip.

stated times and are forwarded to the principals and librarians in all the schools. They are always on file in your school for your examination.

(1) *Current List of Teaching Aids* is issued to acquaint the teacher with new audio-visual and book materials added to the department.

(2) *Motion Picture Catalog Subject and Title List*. A complete guide to films in the library. Kept up-to-date through supplemental cards on file in school library or office.

(3) *Complete Catalog of Visual Aids*. An alphabetical list of all visual aids in the Department.

(4) *Catalog of Music Appreciation Records and Educational Recordings and Transcriptions*. A special list of materials in the department.

(5) *Listen and Learn* is issued to aid the teacher in the adaptation of commercial radio programs in the total learning experience of the child.

- c. Lists of audio-visual aids materials to fit special needs, such as a list of art slides, are available for consultation. Bibliographies of this nature will be assembled on request.
- d. All revised courses of study contain the audio-visual materials related to the subjects covered in them.

### 3. SELECTION OF AUDIO-VISUAL AIDS:

a. Any audio-visual materials desired for use in schools may be requested through the department for preview and possible purchase.

b. Previews and evaluations of all new materials are arranged for by weekly showings at the projection room in the Audio-Visual Aids Center, Lawrence Street School. Teachers and specialists are consulted at this time regarding material in their fields. All teachers are invited to attend Wednesday previews.

(1) 3:00 P. M.—Secondary-school aids.

(2) 5:00 P. M.—Elementary-school aids.

c. Teachers who may wish to examine any materials already purchased may arrange to do so at any time by calling the department, and materials will be sent to the school, or they will be shown in the Lawrence Street School projection room.



#### 4. SCHOOL USE OF AUDIO-VISUAL MATERIALS:

a. Requests for material and services may be made by any Board of Education employee. There is a service charge for use of films outside of Newark.

(1) Request forms may be mailed weekly from schools.

(2) Telephone to audio-visual aids center at any time.

(3) Planning well in advance ensures having material at time it is needed.

b. Distribution of requested materials to schools is made weekly by the department.

c. Projection:

(1) All senior-high and junior-high schools have their own sound and silent projectors and arrange for their own showings.

(2) Increasing numbers of elementary schools are purchasing sound machines, while all have silent projectors.

(3) Sound machines are sent every other week (or as needed) to schools not owning them, on request, for one day of use.

(4) Special showings for community group use or parent-teacher association meetings are arranged on request.

(5) Playback machines for recordings will be sent to schools on request.

d. Care and use of equipment:

(1) Licensed operators from the department are available to instruct teachers and advanced students in the operation of all types of equipment for projection of these aids.

2. Repairs to films and ma-

chines are made at the Audio-Visual Aids Center. Schools are urged to avail themselves of this service rather than to attempt such procedures with inadequately trained personnel.

#### 5. PREPARATION OF ORIGINAL MATERIALS OF INSTRUCTION:

a. Staff of the department includes a photographer.

b. Pictures of significant school activities will be made when desired.

c. Slides of units of work may be developed by requesting the services of the photographer, who will cooperate with the teacher in the development of the project.

#### 6. SPECIAL RADIO SERVICES:

a. Reference and circulating files on radio in education, including:

(1) Sample scripts from other educational radio stations; also from commercial stations.

(2) Sample teachers' manuals for educational radio series.

(3) Sources of recordings and transcriptions.

(4) Pamphlets and periodicals dealing with all phases of educational radio.

(5) Bibliographies on educational radio.

b. Radio workshop materials:

(1) *Radio Workshop Handbook*. This is available in quantity to any teacher who has such a workshop or club. It is planned for both teacher and student use.

(2) Sample exercises for speech (diction) improvement.

(3) Sample lesson plans for radio workshops.

c. Aids to the script writer:

(1) Mimeographed materials available to any teacher preparing a radio script: Directions for script writers.

Suggestions for teachers preparing radio scripts.

Script form—with notes and samples.

(2) Bibliography on script writing.

(3) Collections of published scripts and handbooks on script writing.

(4) Also, sample scripts and program recordings listed elsewhere.

d. Personal services—by appointment. A member of the department is available for:

(1) Script conferences with any teacher preparing a script for WBGO.

(2) Planning conferences with supervisors and heads of departments for program series.

(3) Visits to school radio workshops to advise and consult with workshop leaders.

(4) Talks on educational radio to interested groups.

e. On the air:

(1) Edit scripts, rehearse and produce radio programs for in-school listening for special subject fields.

(2) Plan and produce enrichment programs—literature, drama, music, etc.

(3) Plan and produce programs of interest to the community at large.

f. Central radio workshops:

(1) Maintain central radio workshops of the most talented students from Newark's

Senior high schools

Junior high schools

These students and teachers who have been tested will make up the casts of WBGO programs.

g. WBGO—Weekly program schedule and program listings from other stations.

7. SERVICES OF THE PUBLIC LIBRARY. The Art Department of the Public Library lends a variety of visual materials to the schools for a period of one month. Materials include:

a. Small pictures mounted on cards, 13 inches by 17½ inches.

b. Large pictures, charts, decorative maps, mounted on heavy board, and an extensive collection of other varieties of maps.

8. SERVICES OF THE NEWARK MUSEUM:

a. Appointments for class visits with docentry service any weekday morning or afternoon except Monday. Write or telephone the Museum (Mitchell 2-0011).

b. Objects to be borrowed from the Lending Department for use in classroom teaching.

c. Gallery talks for young people on current exhibitions, Tuesdays and Fridays at 4 o'clock.

#### Utilization

The utilization of audio-visual aids is a further function which receives constant attention at Newark. Study guides by personnel of the Department of Libraries, Visual Aids, and Radio accompany all films and many of the recordings which are used in the schools. Suggestions for teacher and class preparation for the use of aids to learning are incorporated in catalogs and other publications of

the central office. The inclusion of audio-visual aids in courses of study and units of work is a practice that is especially rewarding because of the more intelligent selection and use by teachers of such aids in classroom work. Talks by staff members to teacher groups and circulation of such motion pictures as Britannica's *Using the Classroom Film* assist in the program of in-service training for teacher use of audio-visual aids. Demonstrations which serve to introduce teachers to new films, slides, or recordings are repeatedly employed to keep teachers abreast of the resources of the expanding library of audio-visual materials of instruction.

#### Summary

Through selection, evaluation, and distribution procedures, the office of the Newark Department of Libraries, Visual Aids, and Radio makes available to the seventy schools of the system a lending collection of motion pictures, lantern slides, filmslides, music records and radio transcriptions. Individual schools have limited libraries of lantern slides, filmslides, and mounted pictures for display and opaque-projection purposes. The Newark Museum's service offers exhibits, specimens, models, and objects for school use. The Newark Public Library offers a mounted-picture collection of thousands of subjects. Nearly every acceptable type of audio-visual aid to learning is within easy access of every Newark teacher. The employment of the teaching aid to fit each classroom situation that arises is a matter merely of selecting, from the wealth of materials available, the correct tool for learning.

# Annotated Bibliography on the MOVIES

## "WHAT SHALL WE READ about the MOVIES?"

A Guide to the Many Books about  
Motion Pictures — Their History,  
Science, Industry, Art, Future.

By WILLIAM LEWIN, Ph. D.

Chairman, Department of  
English, Weequahic High  
School, Newark, New  
Jersey

**25c a Copy**

Free With Two-Year Subscrip-  
tions to "Film & Radio  
Guide."



# "When Will You Visual Instructionists Teach Children to Use Maps, Charts, Globes, Specimens, and Models?"

BY B. A. AUGHINBAUGH

Director, Slide & Film Exchange, Ohio State Department of Education

This question, or some variation of it, has been hurled at me many times. I usually reply that, not being one of the so-called "visual instructionists," I am unable to answer. This of course leaves the would-be heckler rocking on his heels. And while he rocks, I ask what was done about this detail of education, to which he apparently attaches so much importance, *before the year 1929*, the year which saw the birth of this non-descript creature called a "visual instructionist." Surely maps, charts, globes, specimens, and models existed far back in history—especially models. It appears that either the questioner places great stress on the importance of the so-called "visual instructionists" as discoverers, or that the human race for a long time was unimpressed as to the value of maps, charts, globes, and specimens, not to mention the models. If this is the case, then perhaps it *was*, after all, Hollywood that discovered their existence—at least the *models*, and perchance some of the *specimens*. This approach merely intends to lead up to the thought which Sir Walter Scott so well expressed in *Marmion*:

"Oh what a tangled web we weave,  
When first we practice to deceive."

The "visual instructionist" is not going to teach anyone anything. I have the very latest edition of two unabridged dictionaries and neither one recognizes such a word as "instructionist."



*B. A. Aughinbaugh*

If anyone is going to instruct anyone about maps, globes, or charts, that person will be one versed in those subjects using them, or a cartographer. If anyone is going to instruct anyone concerning specimens, it will be a person versed in the particular type of work to which the given specimens belong. These persons may be biologists, geologists, chemists, bakers, bankers, or candlestick makers, but they will not be "visual instructionists." And as for "models"—well, that field is broad, high, short, medium, ugly, and (oft-times) one of *sheerest* pulchritude. To embrace it all, or them all, this so-called "visual instructionist" must indeed be one of many parts. Indeed he

would be that paragon who could represent Charity itself, for most assuredly he knoweth all things, believeth all things, hopeth all things, and endureth all things—including the models! There "just ain't no sich animal" this side of the Pearly Gates.

It is our oft-repeated opinion that the sooner we forget "visual education" and "visual instruction" the sooner we shall be free from the absurd connotations such illogical diction prompts and deserves. A dual existence can get more than a bat into trouble. I prefer to remain a teacher, a teacher of a given subject or subjects; a teacher who uses books, maps, charts, specimens, models, lantern slides, motion pictures, the phonograph, the radio, television, and travel, *or whatever is available*, to put across most efficiently the lesson I am teaching. But knowing the motion picture intimately as I do, and knowing its history, *its place in the evolution of human communication*, and its efficiency with respect to man's psychological aspects and behavior, I know it is *any teacher's master tool*, because it is the last and fairest fruit on the long-growing tree of communication—the last qualitative *gain to communication*.

Unfortunately there exist some who make a living by prolonging this deception and others who are too lazy or cowardly to

break with what to them seems a *status quo*. In this case, as in too many other college-nurtured linguistic - gymnastics, there is a close relationship between "linguistic" and its next-door neighbor in the dictionary, which is linament—and linament, "gentle reader," may be

snake-oil at "just twenty-five cents or one-fourth part of a dollar a bottle—step right up, friends, and buy your bottle now while Jerry plays *Turkey in the Straw*." If anyone doubts the oiliness of the game, let him spend a nickel and procure a copy of the May, 1946, issue of

*Woman's Magazine* at any A & P Store, turn to page 25, and read. No, we do not need to plug A & P; it is doing very well on its own. There may be greener fields than this, but did you ever count the *Greens* in this one? And they *are* all models! They smoke "Model."

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## Virginia Forges Ahead in Audio-Visual Education

SIX TWO-DAY AUDIO-VISUAL INSTITUTES are to be held in cooperation with Virginia collegiate institutions from July 8 through 23:

July 8 and 9, Virginia State College; July 11 and 12, William and Mary; July 15 and 16, Farmville S. T. C.; July 17 and 18, Madison College; July 19 and 20, University of Virginia; July 22 and 23, Radford College.

Nine Virginia teacher-training institutions are offering courses in audio-visual education this summer.

### Opaque Projection

OPAQUE PROJECTION is the title of a pamphlet by J. Y. Taylor, State Bureau of Teaching Materials, Richmond, Virginia. It includes many helpful teaching suggestions concerning ways in which the opaque projector may be used.

ANOTHER NEW PAMPHLET issued by the BTM in Richmond is titled *Classroom Planning for Audio-Visual Aids*. Prepared by Ollie B. Fuglaar, Assistant Supervisor of the Bureau of Teaching Materials, the

eight-page pamphlet treats in outline the problems of seating arrangement, screen sizes and types, darkening and ventilation, projector and speaker stand construction, and other topics.

### Projector Covers

H. L. FIREBAUGH, principal of the Powhatan, Virginia, High School, suggests that Home Economics classes prepare dust-proof covers for all projection equipment. Such covers are valuable in protecting mechanical and electrical parts of projectors.

### Dark Shades

HOW TO DARKEN CLASSROOMS is one of those problems facing everyone interested in making increased classroom use of projected audio-visual materials. The method developed by Charles L. Jennings, principal of the William King High School, Abington, Virginia, may be of some help to others. Mr. Jennings has placed a screw eye on each side of the upper extension of the window casing. Through these eyes he runs a

loop of cord which extends to the bottom of the casing. Tied to the cord is a snap which can thus be hauled to the top of the casing. The window covering is made of black cloth on an old window shade roller wide enough to cover the window completely. To darken the room the shades are placed on the sill, the snaps are attached to the shade, and the shade is drawn to the top of the window, thus allowing the shade to unroll on the sill as it is drawn up. Mr. Jennings reports that he darkened twenty-three classrooms at a cost of only \$35.

### How to Win Friends

MRS. MARGARET JETER, principal of the Courthouse School, Princess Anne County, Virginia, has an interesting answer to some of the parents' concern over the use of educational films in the classroom. She has organized a "demonstration" lesson around the film, *Virginia—The Old Dominion*. Parents are the "students" for the evening as she attempts to interpret for them how films can



help to vitalize teaching and learning.

### For Microscopic Slides

CARL HOOVER, Principal, Bassett High School, Bassett, Va., has developed a device for using microscopic slides in an ordinary SVE Tri-Purpose projector. A piece of hardwood the size of the semi-automatic slide changer (which comes with the projector) does the job. A slot is sawed in the wood the width of an ordinary microscopic slide. A "window" or hole the proper size is then cut in it. The block is made short enough to allow portions of the slide to protrude from each side for easy handling. The device is particularly good for projecting microscopic stains, fly legs, wood specimens, cells, skin, and other translucent materials in slightly enlarged form so that the entire class may see them at one time.

## YEARBOOK

JACK ALICOATE, Editor. **THE 1946 FILM DAILY YEARBOOK OF MOTION PICTURES. 28th Annual Edition. 1056 pages. New York: The Film Daily, 1946.**

It is to be hoped that this standard reference book of the film industry will be used increasingly by directors of visual education and by teachers and students in progressive schools and colleges of the English-speaking world. This product of research is just as valuable to educators as to those who thumb the volume constantly in film studios, theatres, picture-company offices, and newspaper offices.

Motion picture facts marshalled here are basic to all writing and critical discussion in this field. Subjects covered in the Yearbook include television, the use of color, labor problems, story material, 16mm films, for-

eign markets, the history of film awards, war films, production credits, original titles of books and plays made into films, features released since 1925 (over 20,000 titles), personnel of film companies, equipment sources, film associations, books about films, the production code, and a list of theatres in the U. S. and Canada.

★ ★ ★

### New Recordings

NBC'S RADIO-RECORDING DIVISION, RCA Building, Radio City, New York, has announced a new two-volume album of recordings — "Rendezvous With Destiny." The recordings present excerpts from twenty-three of the most important addresses of Franklin D. Roosevelt. There are 12 records in the albums; they are cut at 78 r.p.m. speed.

# First 16mm Industry Trade Show

Reported by Wilfred L. Knighton  
and William Lewin

A record turnout of members from all parts of the country, as well as large numbers of dealers, salesmen, librarians, teachers, and other film users marked the annual convention of the Allied Non-Theatrical Film Association, held May 9, 10, and 11 in New York City. This year's meeting offered the first all-industry trade show combining all types of 16mm interests. More than fifty exhibits included many newcomers as well as such well-known trade names as Ampro, Ansco, Bell & Howell, De-

Vry, General Electric, Neumade, Victor, Westinghouse, and many others. One day was devoted to previews of selected 16mm motion pictures, 28 in all, from almost as many sources, films for school and church, for entertainment, and for discussion groups.

The convention opened under the chairmanship of Past President William K. Hedwig. President Horace O. Jones reported that whereas a year ago ANFA numbered 115 members and two years ago only 83, activity at

this meeting brought the total to 158.

### Public Relations to Fore

The second session, under the chairmanship of William F. Kruse, was marked by his report as Secretary, as Chairman of Regional Committees and ANFA representative to (and chairman of) the Photographic Industry Co-ordinating Committee. This new trade federation of nine existing bodies represents the chief public relations channel within the industry—as does the even younger Film

Council of America in relation to the general film-using public.

Next came brief addresses by Benjamin A. Cohen, United Nations' Assistant Secretary-General in charge of Public Information, and by Chester A. Lindstrom, of the United States Department of Agriculture.

A lively panel discussion followed on the general problems of the 16mm industry. Lincoln V. Burrows spoke for the manufacturers, Jacques Kopfstein for the distributors, Clem Williams for the libraries, Bernard A. Cousino for the visual educational dealers, N. H. Barcus for the projection services, and Emerson Yorke for the producers.

### **ANFA-NAVED Unity**

Principal item of business was the report of the special committee on exploration of proposed collaboration for possible future unity between ANFA and the National Association of Visual Education Dealers. The committee reported that the suggestion originally raised four years ago by ANFA President W. K. Hedwig had now become current as a result of the initiative of D. T. Davis, President of NAVED, and his Board of Directors. A resolution was unanimously adopted, by rising vote, welcoming "the cordial suggestion of NAVED for the exploration of the possibilities of unity" between the two organizations. NAVED's courtesy is to be reciprocated by sending an ANFA committee to the NAVED convention in Chicago on August 6th for the purpose of continuing these explorations.

### **Library of Congress Film Collection**

Another feature of this session was an unscheduled speech by John Bradley, of the Library of Congress. He reiterated the announced policy of the Library

henceforth to consider the motion picture on a par with the printed word and that the Library's facilities for cataloging, accessioning, and making available these new media of visual communication would follow the same general lines which had long applied to printed matter.

### **Informative Symposium**

The morning session of the second day, under the chairmanship of Canada's Stan Atkinson, was featured by six information talks, each followed by questions and discussion. J. A. Maurer spoke on 16mm projection practice; William MacCallum, on sponsored films; L. E. Jones, on 16mm accessories; Nathan Golden, on the services rendered by the U. S. Department of Commerce to American business; Rev. William L. Rogers, on religious films; and C. R. Reagan, President of the Film Council of America, on the aims and purposes of his organization.

### **New Officers**

William F. Kruse, Manager of the Bell & Howell Films Division and of the Filmosound Library, was elected President; Stan Atkinson (General Films Ltd.) and Sam Goldstein (Commonwealth Pictures Corp.) were chosen as vice-presidents. Harold Baumstone (Pictorial Films, Inc.) succeeded Kruse as secretary. George H. Cole (King Cole Sound Service, Inc.) continues as treasurer. Richard F. O'Neil (Visual Education Service, Inc.); Ed Stevens (Stevens Pictures); Thomas J. Brandon (Brandon Films, Inc.); Kent Eastin (Eastin 16mm Pictures Co.) were elected to the Board of Directors.

### **Resolutions of Interest**

1. Formal endorsement was given the Photographic Indus-

try Co-ordinating Committee, which aims to promote better public relations within the industry, and to the Film Council of America, which aims to do likewise in relation to the general film-using public. All ANFA members are urged to support both.

2. Rapid expansion of resources and facilities was urged upon film manufacturers and processing laboratories, to keep up with the expanding needs of the 16mm industry.

3. All forms of political film censorship, and of arbitrary license requirements that "have no possible justification on the grounds of safety or competency," as well as "unfair, unequal, and discriminatory special taxes levied upon the photographic industry," were strongly condemned.

4. The Library of Congress program of recognition of the motion picture as an avenue of communication comparable to the printed word was commended. The Hock Bill for a single, federal-government film-agency was condemned. The bill introduced by Representative Emily Taft Douglas, on behalf of the American Library Association, for the extension of itinerant library services, was endorsed, with the inclusion of motion pictures among its proposed facilities strongly urged.

5. The formation of local film councils, forums, and the like was commended, but criticism was leveled at "certain individual promotional elements without roots in either the film industry or in its public, concerned instead with private ends, cloaked with alleged public services."

6. A warning was issued against prints of questionable quality or title. All members are



## **A Classroom Film for English Teachers**

### **"The 8 Parts of a Business Letter"**

1 REEL, SOUND, 16MM

*Written and Directed*

*By William Lewin*

Chairman, English Department  
Weequahic High School, Newark

*Produced by G. R. Taylor*

Rental, \$1.50      Sale Price, \$24.00

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urged to render every possible aid to the Copyright Protective Bureau and similar "better business" organs.

### **Six Divisions Formed**

The most far-reaching of the resolutions dealt with departmentalization of the organization along functional lines. Six divisions were established, to facilitate "specific, self-activated functioning in the (1) library, (2) distributor, (3) laboratory, (4) producer, (5) equipment manufacturer and dealer, and (6) projection-service fields respectively, and for any other special-interest groups within the organization which the future may define."

These "self-contained and self-regulating divisions," open to any and all ANFA members, are to formulate codes of ethics and standards of performance for their own respective fields, all to be co-ordinated by the directors into a composite code that is to govern the Association and its members.

### **New Board Meets**

At the close of the convention an inaugural "no speech" luncheon was held, for members only. An open meeting of the combined old and new directors and officers immediately followed. The Board decided to continue Wilfred L. Knighton as Executive Secretary. Division chairmen were nominated: Ed Stevens (libraries), Sam Goldstein (distributors), H. O. Jones (equipment and dealers), G. H. Cole (projection services), Saul Jeffe (laboratories), Tom Brandon and Fletcher Smith (producers). Committee to revise by-laws—Stan Atkinson, with authority to select co-members. Committee on collaboration with NAVED—W. F. Kruse, Bertram Willoughby, R. A. Cousino, R. F. O'Neil, W. K. Hedwig.

For the next convention nominations are to be prepared by a committee charged with the responsibility of finding candidates well-qualified to represent the various divisions and to fill the offices.

The Public Relations appointments: Photographic Industry Co-ordinating Committee — W. F. Kruse, Clem Williams; Film Council of America — W. F. Kruse, Merriman Holtz; Committee on Government Relations — T. J. Brandon, H. O. Jones, W. L. Brady; Publicity Committee, to be headed by president with authority to select co-members.

The selection of a considerable number of officers and directors from outside the New York area makes necessary the recognition of a New York quorum, headed by the vice-chairman. The general-membership open meetings, heretofore held in New York, will be continued as

## **A Text Film for Physical Educators "The Fundamentals of BOXING"**

1 REEL, SOUND, 16MM

*With Carl Seibert*

*Written and Directed*

*By William Lewin*

Chairman, English Department  
Weequahic High School, Newark

*Produced by G. R. Taylor*

Rental, \$1.50      Sale Price, \$21.00

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advisory, non-legislative gatherings.

The next meeting of the ANFA directors is scheduled for Saturday, August 3rd, 10 A. M., at Continental Hotel, Chicago, just prior to the NAVED convention.

At the banquet, which jammed the Grand Ballroom of Hotel New Yorker, Orton H. Hicks, of Loew's International, served as Toastmaster. Highlights of the brief after-dinner program were the presentation of a parting gift and a distinguished-service plaque to the retiring president, Horace O. Jones, and the inaugural address of president-elect Kruse.

This convention and trade show is reported to have stimulated considerable new interest and enthusiasm among the ANFA membership, which, coupled with the broader connections represented by the Film Council of America and the PICC, is expected to extend the influence and membership of the organization.

# New Coronet Instructional Films

Six new one-reel sound motion pictures for classroom use are announced by CORONET Instructional Films. These are:

*We Discover the Dictionary*  
*Ancient World Inheritance*  
*Know Your Library*  
*Beginning Tumbling*  
*How to Study*  
*Soccer for Girls*

All have been produced in natural color, with prints available in color or black and white. Each has been further checked by actual use in classrooms. Prints are available for preview by those interested in purchasing. Requests for preview prints should be sent to CORONET Instructional Films, 919 N. Michigan Avenue, Chicago 11, Illinois.

The following are brief descriptions of the six films mentioned above:

**WE DISCOVER THE DICTIONARY**—1 reel, sound, color or black and white.

Teaching of dictionary skills in intermediate grades is an important unit often neglected because of the lack of proper materials for effective group instruction. This film, based on a careful study of dictionary problems by Viola Theman, Ph.D., School of Education, Northwestern University, is an answer to this problem.

Important points regarding dictionary usage are developed in an interesting and natural way by means of a simple story concerning three students who are assigned the task of writing a letter to a police sergeant thanking him for assisting the class in their safety week program. By the time the letter is finished, they learn a great deal



A scene in "We Discover the Dictionary."

about dictionaries, including use of the guide words, finding the spelling and definition of words, reading diacritical marks, and distinguishing many kinds of dictionaries.

**ANCIENT WORLD INHERITANCE**—1 reel, sound, color or black and white.



A scene in "Ancient World Inheritance."

The film motivates and vitalizes the study of ancient history by relating the achievements of ancient civilizations to institutions of the modern world. By a visual comparison of the ancient with the modern, the student is shown how such every-day articles as textiles, paper, agricultural implements and machines, and institutions like writing and organized law are

inherited from the cultures of the Egyptians, Babylonians, Assyrians and other ancient peoples.

The film was produced with the cooperation of the Oriental Institute of the University of Chicago, under the direct supervision of Richard A. Parker of the Institute's staff. The Oriental Institute's priceless collection of ancient art objects, tools, jewelry, coins and other objects, as well as its reconstructions of ancient buildings, were drawn upon in the production of this unusual film.

*Ancient World Inheritance* is recommended for any unit requiring an appreciation of ancient civilization, and is especially suitable for setting the stage for a study of the early Mediterranean civilizations.

**KNOW YOUR LIBRARY**—1 reel, sound, color or black and white.

Betty, like so many other high-school students, was at a loss trying to find her way in a library. To her, it was just a room full of books, and when she tried to find some material for her assignment in civics, it was like looking for a needle in a haystack. She took her troubles to her cousin, John, two years her senior. A library, John told her, can really be a helpful and interesting place, once you know how to use it. He gave her a few hints, so she went back and discovered that, with the aid of a friendly librarian, finding the material she needed wasn't a difficult matter at all. "It's really very simple," she exclaims, as the film ends—"when you know how."

*Know Your Library* was pro-



duced in collaboration with Miss Alice Lohrer, Assistant Professor of Library Science, University of Illinois, to aid other students like Betty to whom a library is a bewildering or even a fearsome place. Like her, they will learn something of the overall organization of a typical high school library, how to use the card catalogue, the principles of the Dewey Decimal System, the arrangement of books on the shelves, and how to use such supplementary materials as the encyclopedia, the *Reader's Guide* and the vertical file.

**BEGINNING TUMBLING — 1 reel, sound, color or black and white.**

This film provides the elementary or secondary school physical director with a tested, practical means of class instruction in this valuable and increasingly popular sport. By means of careful demonstrations, with frequent use of slow motion, the film presents in logical sequence the stunts which can be mastered by beginning tumblers. Twenty-three stunts and combinations are shown. Safety precautions as well as skills are emphasized throughout the film.

This film is one of a series produced under the personal supervision of Dr. Karl W. Bookwalter and Mr. Otto Ryser of Indiana University, using expert tumblers trained by them. It is designed to integrate with *Intermediate Tumbling* and *Advanced Tumbling*, both recent CORONET releases.

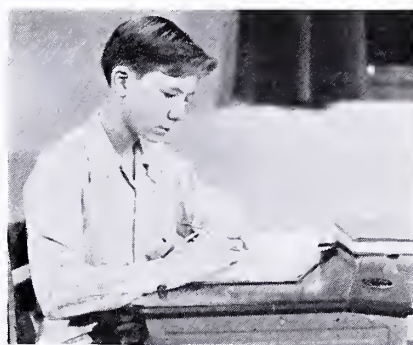
*Beginning Tumbling* is a completely remade edition of an earlier CORONET film of the same title, which was available only in black and white. Though containing the same basic material as the previous edition, it incorporates improvements in camera



A scene in "Beginning Tumbling."

technique and progression of stunts developed through a careful study of several years' use of the earlier film in actual classrooms.

**HOW TO STUDY—1 reel, sound, color or black and white.**



A scene in "How to Study."

Encouraging students to make efficient use of study time is perhaps one of the most perplexing problems facing secondary school education. This film, produced under the supervision of Dr. William G. Brink, Professor of Education, Northwestern University, and author of *Directing Study Activities in Secondary Schools*, is designed to motivate better study habits as

well as to give practical hints on study technique.

The material is developed around the experiences of a ninth grade student who is preparing a report for a class in civics. As we follow him through the steps of preparing his report, we see just how he budgets his time to give adequate attention to all his studies; the reading skills employed in skimming, rapid reading, and careful study; and location of reference material in the library and other outside sources.

The film makes a powerful appeal to the student by showing in practical terms how study is made more pleasant and profitable through cultivation of proper techniques.

**SOCCER FOR GIRLS—1 reel, sound, color or black and white.**

Produced at Trenton State Teachers College, under the supervision of Miss Marjorie Fish of that institution, this film demonstrates the basic skills of soccer in a game-like situation, using skilled girl players. Each fundamental skill is broken down in easy-to-learn detail, with closeups and slow motion wherever needed to clarify a point.

The techniques of the various kinds of traps, dribbles and passes are clearly shown, and their application to game situations is indicated. An exciting action sequence at the end of the film acts as a review of all of the points shown in the reel.

Other new CORONET Instructional Films will be announced each month. Those who wish to receive the announcements of the new films, as released, should request this service from CORONET Instructional Films, 919 N. Michigan Avenue, Chicago 11, Illinois.



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# Extraordinary Conference on Children's Theatre

AMERICAN EDUCATIONAL THEATRE ASSOCIATION  
MEETING AT UNIVERSITY OF WASHINGTON, SEATTLE  
AUGUST 2, 3, 4, 5, 1946

## Friday, August 2

9:50-12:00 A.M. *Identification Meeting, Guggenheim Hall.*

George Savage, Department of English, Presiding.

Carl Lucks, Seattle Junior Programs, Chairman.

Participants: All who are registered.

1:40-2:20 P. M. *Formal Opening, Guggenheim Hall.*

D. D. Griffith, Department of English, Presiding.

Welcome—Dean Edward H. Lauer, College of Arts and Sciences.

"Children's Theatre in Seattle." Ethel Hensen, Seattle Public Schools.

2:20-4:00 P. M. *Theatre for Children—A Symposium, Guggenheim Hall.*

Louise C. Horton, Children's Theatre, Royal Oak, Michigan, Chairman.

"The Audience," Charlotte B. Chorpenning, Goodman Theatre, Chicago; "Planning a Year's Program," Winifred Ward, Northwestern University, Evanston, Illinois; "Interpretation Through Design," Roy Morgan, Palo Alto Children's Theatre, Palo Alto, California; "Interpretation Through Directing and Acting," Hazel Robertson, Palo Alto Children's Theatre.

8:00-10:00 P. M. *Writing for Children (Theatre and Radio), Meany Hall.*

Virginia Lee Comer, AETA Children's Theatre Chairman,

Chairman.

Participants: Charlotte B. Chorpenning, Goodman Theatre, Chicago; Hazel Robertson, Palo Alto Children's Theatre; Sara Spencer Campbell, Children's Theatre Press; Nora Tully MacAlvay, Playwright; Martha King, Playwright; Gloria Chandler, Consultant on Radio, Association of Junior Leagues of America; Helen Platt, Radio Script Writer.

## Saturday, August 3

### Group Meetings

10:00-11:30 A. M. I. *Puppetry, Philosophy Hall.*

Chairman: Dorothea Jackson, Seattle Public Schools.

II. *Creative Dramatics, Philosophy Hall.*

Chairman: Howard S. Lease, Seattle Junior League, Seattle Junior Programs.

Demonstration: Nancy Taft Smuck, Seattle Public Schools. Discussion Leader: Winifred Ward, Northwestern University. Participants: John Lehman, Portland, Oregon, Public Schools; Virginia Dorris, Association of Junior Leagues; Mildred Harter Wirt, Gary, Indiana; Geraldine B. Siks, Thorp, Washington.

III. *Play Production Techniques, Commerce Hall.*

Chairman: Roy Morgan, Palo Alto Children's Theatre.

Participants: Bette Anderson, Seattle Repertory Theatre; Vir-

ginia Dorris, Association of Junior Leagues; Charlotte Chorpenning, Goodman Theatre; Barbara Foley, University of Washington; Bernice Riehl, College of Puget Sound, Tacoma Little Theatre; Pricilla Klepser, Cornish School, Seattle.

1:30-3:00 P. M. *Play for Children: Showboat, at University.* Analysis: Chairman: Lowell Lees, University of Utah.

Participants: Hazel Robertson, Palo Alto Children's Theatre; Sara Campbell Spencer, Children's Theatre Press; Charlotte Chorpenning, Goodman Theatre, Chicago; Sarah Truax Albert, Seattle, Washington.

3:30-5:00 P. M. I. *Community Organization, Philosophy Hall.*

Chairman: Mrs. George C. Nickum, Seattle Junior League, Seattle Junior Programs.

Participants: Virginia Lee Comer, Association of Junior Leagues; Louise Horton, Royal Oak Children's Theatre; Ben Evans, Seattle Park Department; John Richards, Seattle Public Library; Lela Hall, Seattle Housing Authority; Mrs. Arthur Young, Seattle Art Museum; Irene Belcher, Muncie, Indiana, Children's Theatre; Mrs. Clarence Muth, Wawatosa, Wisconsin, Children's Theatre; Anna Best Joder, Cheyenne, Wyoming, Children's Theatre.

II. *Children's Theatre and the High Schools, Commerce Hall.*



Chairman: Mrs. Burdette Fitzgerald, East Bay Children's Theatre Association, Oakland, California.

Participants: Hazel Robertson, Palo Alto Children's Theatre; Nora Tully MacAlvay, Hammond, Indiana; Ivard Strauss, Seattle Public Schools, Tryout Theatre.

### III. *Children's Theatre and the Colleges.*

Chairman: Barnard Hewitt, Brooklyn College, New York.

Participants: Winifred Ward, Northwestern University; C. Lowell Lees, University of Utah; Frank Whiting, University of Minnesota; Ann Matlack, University of Denver; Barbara Foley, University of Washington.

8:30 P. M. *Penthouse, Showboat, and Tryout Theatre Productions.*

Reservations must be made in advance. Write to the Department of Drama, University of Washington, for reservations for the Penthouse and Showboat—to Tryout Theatre, 1316 East 42nd, Seattle 5, Washington.

### Sunday, August 4

2:00-3:00 P. M. *Social Values in Children's Theatre, Guggenheim Hall.*

Address by George Freedley, Curator Theatre Collection, New York Public Library, Author and Critic.

3:00-4:30 P. M. *Group Meetings, Guggenheim Hall.*

#### I. *Problems of a Centralized Children's Theatre.*

Chairman: Sara Spencer Campbell, Children's Theatre Press, Anchorage, Kentucky.

Participants: Winifred Ward, Northwestern University; Frank Whiting, University of Minnesota; Mrs. Burdette Fitz-

gerald, East Bay Children's Theatre; Louise Horton, Royal Oak Children's Theatre; Florence James, Seattle Repertory Theatre; Nora T. MacAlvay, Hammond, Indiana; Mrs. Earl Bloxom, Yakima, Washington.

#### II. *Problems of a Trouping Children's Theatre.*

Chairman: Miss Gloria Chandler, Association of Junior Leagues.

Participants: Roy Morgan, Palo Alto Children's Theatre; Mrs. Hamilton Meserve, Los Angeles; Mrs. Bruce Elmore, Jr., Shelton, Washington.

### Monday, August 5

8:30-9:50 A. M. *Enrichment of Children's Theatre Through Radio and Film. Guggenheim Hall.* Chairmen: Gloria Chandler, Hazel Robertson.

Participants: Betty Mears Meiggs, Los Angeles, California; William Ladd, Seattle Public Schools; Helen Platt, Portland, Oregon; Emily Benton Frith, Hollywood, California; Donald McQuade, Seattle.

9:50-11:30 A. M. I. *Showing of film, "Titian," Guggenheim Hall.*

Miss Robertson, Mrs. Chorpenning.

#### II. *Playing of Radio Transcriptions, Philosophy Hall.*

Books Bring Adventure, Reading is Fun, Let Freedom Ring. Discussion: Gloria Chandler, Helen Platt, William Ladd, Mrs. A. B. Blackburn, Seattle, P.T.A.

9:50-12:30 *Individual Conferences.*

Speakers on the Conference will be available for individual or group conferences.

1:00 P. M. *Luncheon: The Consensus*—Glenn Hughes, University of Washington, Meany Hotel.

3:00 P. M. *Once Upon a Clothesline*, by Aurand Harris, Seattle Repertory Theatre.

Analysis: Chairman: Martha King. Participants: Charlotte Chorpenning, Winifred Ward, Hazel Robertson, Virginia Lee Comer, Sara Spencer, Gloria Chandler.

### OFFICIALS

Virginia Lee Comer, Director of the Children's Theatre Conference.

Mrs. George Savage, Assistant Director.

Minnette Proctor, Executive Secretary, Division of Adult Education, University of Washington, Seattle 5, Washington.

★ ★ ★

## JULIUS CAESAR

For an 8-page, illustrated guide to scenes from Shakespeare's "Julius Caesar" and "Macbeth," a British Information Services film available in 16mm from Eastin Pictures Co., send 25c to FILM & RADIO GUIDE, 172 Renner Avenue, Newark 8, N. J.

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# Teachers Look at the Movies

Reviews by Frederick Houk Law, Carolyn Harrow,  
Benjamin Harrow, and Flora Rheta Schreiber

**ANNA AND THE KING OF SIAM.** Oriental romance. 20th-Fox. John Cromwell, Director. Based upon the biography by Morgoret London. Screen Play by Tolbot Jennings and Solly Benson. Enthusiastically recommended.

The influence of a teacher in shaping the affairs of the world seldom has had better presentation than in *Anna and the King of Siam*. One woman teacher helped to liberate an entire nation from the semi-barbaric customs of the past and turn a whole people toward modernization, not because she intended to be a reformer, but merely because she tried to help children over whom she was placed.

*Anna and the King of Siam* takes high place as a motion picture because, like the popular biography upon which it is based, it has originality, novelty of scene and action, strikingly interesting characters, the appealing human interest that awakens sympathy, high spirit and thought-provoking matter. The events, that from the time of Adam have amused mankind, show a woman standing upon her dignity and making even a king do what she wishes. Unusual costuming and elaborate oriental stage-sets add to the interest of the film. The entire production, made on a lavish scale, "clicks."

Anna Owens, an English woman (Irene Dunne), in 1862 goes to the little-visited land of Siam to teach the King's children. The King (Rex Harrison) has learned English, and wishes to bring better conditions to his

land. In spite of all his desire to ape the Europeans, he remains an oriental despot, wielding power of life or death. Through a long period of years, the spirited English teacher, gifted with quick temper as well as keen ability, brings about great changes in the ruler and in the land.

Both Irene Dunne and Rex Harrison play their parts superbly. So, too, do Linda Darnell, Lee Cobb, Gale Sondergaard, Richard Lyon, Mickey Roth, and many others.

World travellers may say that the persons of the motion picture do not look or act exactly like Siamese; historians may say that the story slightly distorts facts of history; motion picture goers will say, "This IS a good play!"

F. H. LAW

## A Woman's View of "Anna and the King of Siam"

History offers the screen a dramatic situation in the fact that an English widow became governess to the royal children of Siam and used her influence towards changing some barbaric practices. The costumes, settings, and customs called for months of research, which makes the film extremely worthwhile from the educational standpoint.

Irene Dunne looked and acted the coquettish, pretty, petulant flapper. I couldn't see in her a personality who would introduce reforms. But Rex Harrison was matchless in his interpretation

of the temperamental, intellectually-confused monarch.

CAROLYN HARROW

★ ★ ★

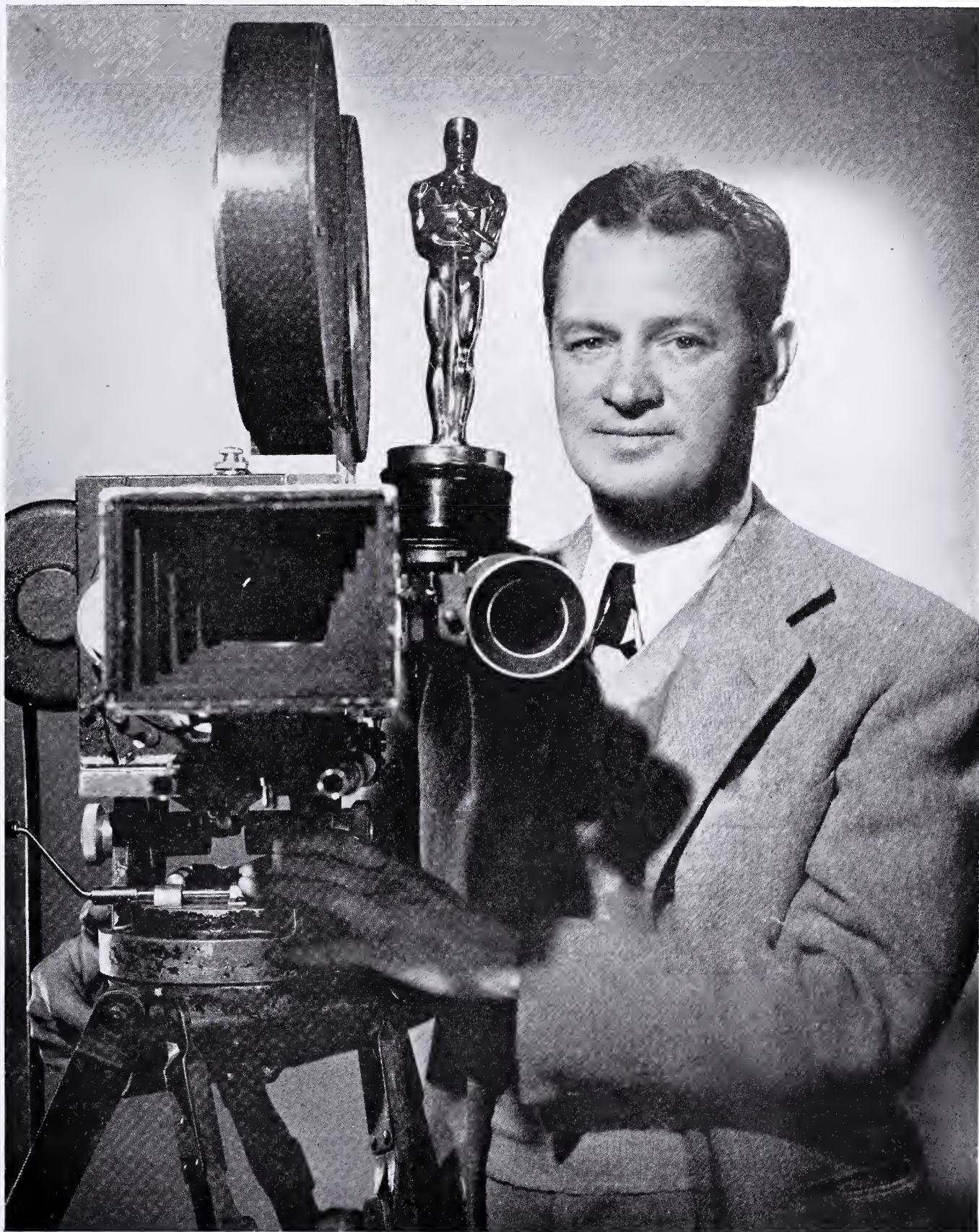
**CENTENNIAL SUMMER.** 20th-Fox. Romance of 1876. Otto Preminger, Director. Based on a novel by Albert E. Idell. Screen play by Michael Koni... Strongly recommended.

A delightful, old-fashioned, musical romance concerning the great Philadelphia Centennial of 1876, replete with Technicolor and the charming feminine costumes of seventy years ago, tells the story of the rivalry of two sisters for the love of a young French exhibitor. Music, song, and dancing lighten the entire action, all together producing a peculiarly pleasing effect.

We see the railroad engines of that period, and one of the "amazing wonders of science," a magic lantern that throws pictures upon a screen. "What will science do next!" someone exclaims. This particular film well might have shown the first public exhibition of the Bell telephone—but it didn't.

As Philippe Lascales, exhibiting the products and the life of France, Cornel Wilde is vibrant, light-hearted, and thoroughly in romantic character. Two Philadelphia belles (Jeanne Crain and Linda Darnell) set out to ensnare the fascinating foreigner. Resorting to every trick that they know, they show what young women in love can do. A worldly-wise relative (Constance Bennett), who can





Harry Stradling, MGM ace, with the gold "Oscar" awarded to him in 1946 for best black-and-white cinematography in 1945, based on his photography of "The Picture of Dorian Gray," directed by Albert Lewin.



trap any man, gives them helpful hints.

As Jesse Rogers, actually a switchman, but posing as "a railroad man," Walter Brennan gives his best performance to date, ably aided by Dorothy Gish as his wife.

One interesting episode shows President Grant (Reginald Sheffield) speaking to a Centennial audience.

All in all, *Centennial Summer* is a most amusing, colorful, and pleasing production.

F. H. LAW

★ ★ ★

**MONSIEUR BEUCAIRE.** Sotiric force, based on the novel by Booth Tarkington. Paramount. George Marshall, director.

It is rather a refreshing idea to make a satire of this long-cherished romance about the barber who was in reality a prince. Obviously, the teacher can have the class do some research to discover what of the original the script writers have retained for purposes of farce. With Bob Hope as the lead, Paramount has made a buffoon of the hero and a rollicking circus of the plot.

If you can be amused by horseplay derived from placing a pauper in a prince's shoes, and if it will tickle you to hear twentieth-century slang spoken at the court of Louis XV, you will get a great kick out of the modern version of *Monsieur Beaucaire*. But if speech anachronisms and beggar-as-king plot strike you as time-worn, you may be bored.

CAROLYN HARROW

EDITOR'S NOTE: When previewed at Westwood, California, before an audience of high-school and college students, *Monsieur Beaucaire* caused so much laughter that whole lengths of dialog were frequently drowned out.

**SPECTER OF THE ROSE.** Psychological drama of a ballet dancer. Written, produced, and directed by Ben Hecht for Republic release. Highly recommended for mature students.

(1) Ben Hecht's *Specter of the Rose* is what we have come to expect from the better Continental studios and what we rarely get from Hollywood: a mature story, artistically depicted. None of the players belongs to the "star" group, and yet each actor has been picked with care by Hecht to convey his impression. Three cheers for Hecht and his American group!

BENJAMIN HARROW

(2) This is one of the most artistic films in any language. The script has humor and literary flavor; the acting shows great talent; the direction exhibits a gift for the dramatic and subtle. What with beautiful dancing, in addition to everything else, we have a movie appealing to the esthetic sense as well as to the intellect. In this picture Hollywood, via Ben Hecht, has achieved a masterpiece.

CAROLYN HARROW

(3) It was a compelling development of a psychological theme, and I found myself thinking about it a great deal afterwards. Each one of the characters played into that central theme remarkably well.

LENORE VAUGHN-EAMES

(4) Ben Hecht's *Specter of the Rose* is an important film. Not because subjective imagery and peculiar film syntax are new or unique. They are used infrequently and then generally in quiet places, off the main thoroughfare of film production. This kind of imagery is what the *avant-garde* movement strove for throughout the twenties. I am thinking of such *avant-gardists* as Hans Richter, Fernand Leger, Walter Rut-

man, Rene Clair, Jean Renoir, Man Ray, Jean Cocteau. The movement was quiescent during the thirties, except for such occasional rumblings as Cocteau's *Blood of a Poet*. Today (still quietly) Hans Richter, Max Ernst, Fernand Leger, Alexander Calder, Marcel Duchamp, and Man Ray are working in collaboration on an experimental *avant-garde* film. Other contemporary esoteric film activity is being carried on by Maya Deren, an experimentalist who has turned out three searching films—*Meshes of the Afternoon*, *A Study in Choreography for Camera* and *At Land*. Miss Deren is in no way concerned with telling a story nor with entertainment in the accepted sense. Her whole purpose is to add a dimension of profundity to our perception of the world through the use of cinematic idiom.

The importance of *Specter of the Rose* is that here, as in *The Scoundrel* and *Tales of Manhattan*, Hecht uses the poetic cinematic image right on the main thoroughfare of film production. The present film is important, too, because, while the *avant-gardists* were for the most part content with film poetry alone, it combines this poetry with a story. The soul is there but there is body, too. A body which popular audiences can appreciate and enjoy.

FLORA RHETA SCHREIBER

★ ★ ★

**DEAD OF NIGHT.** Psychological drama. Directors, Covolconti, Charles Crichton, Basil Deardon, and Robert Homer. British film released by Universal. Recommended.

When an English picture is good, it is superlatively good. This happens to be the case with *Dead of Night*, in which each of four characters relates the most startling incident of his life. The stories are engrossing and in-



tensely dramatic. As in so many English pictures, the mood of the film is created at the start, and one feels at once that the film will be of a high order.

American audiences will get the lines readily, for the diction is unusually clear and distinct. At his best is Michael Redgrave; in fact, the entire cast is excellent. A middle-aged mother, who comes in for a brief moment, does a delicious bit of comedy.

High praise should be awarded the directors for a most artistic job and to the script writers for dialog that has distinction.

CAROLYN HARROW

★ ★ ★

**WITHOUT RESERVATIONS. RKO.** Wandering rail and road story. Screen play by Andrew Salt. Mervyn LeRoy, Director. From a novel by Jane Allen and Mae Livingston.

Much as in her triumphant picture, *It Happened One Night*, Claudette Colbert, in *Without Reservations*, goes wandering across the United States in impromptu adventures by railroad and highways, in company with an amused man of the world, in this case John Wayne instead of Clark Gable.

Setting out as a suddenly famous author of a popular novel, Claudette Colbert, as Kit Madden, hears a Marine flyer harshly criticize her book. Without telling him who she is, she tries to convince him that he is wrong. Argument leads to belief that the big Marine is just the man to play the principal part in the screen production of her novel. In following him she loses baggage and money. Put off the train in the desert Southwest, she—and two faithful Marines—have many wandering adventures. They buy a second-hand automobile, manage to make it go, become guests at a ranch inhabited by a numerous

family of Mexicans. They learn what the inside of a jail is like, and ultimately reach Hollywood.

Up to that point the director has given the story amusing action and lively interest, but from then on he has permitted the episodes to drag. Audiences like action and event rather than slow development.

Claudette Colbert plays her part with all the charm and youthful spirit that she had in *It Happened One Night*. Her vivacious personality and the amused goodnature of the big Marine, "Rusty" (John Wayne), make the picture a success. Incidentally, Louella Parsons herself takes part in the picture, broadcasting her gossip.

F. H. LAW

★ ★ ★

**VACATION FROM MARRIAGE. MGM.** British wartime romance. Alexander Korda, Director. Based on a story by Clemence Dane. Screenplay by Clemence Dane and Anthony Pelissier.

*Vacation from Marriage* illustrates remarkably well some of the ways in which British film direction differs from American direction. Because of that, the film gives students of the motion picture an unusual opportunity to suggest what cuts should be made, or what plot additions should be devised, if the film is to be brought into line with standard American motion-picture production.

The general fault is a slowness that is extremely irritating to American motion-picture audiences. That fact, combined with the marked British accents and mannerisms of the actors, Robert Donat and Deborah Kerr, makes the picture "foreign" to United States viewers.

According to the story, a happily married British couple live staid and routine lives, each thinking the other wholly dependent upon marriage. At the

coming of war the methodical husband enters the British navy, and the equally methodical wife becomes a "Wren." Several years of war serve to wake each of them to really vibrant personality. When at last they meet, each one wishing divorce, they discover that both at last really live.

The story is both good and amusing, but the heavy hand of mistaken direction all but destroys general interest.

F. H. LAW

★ ★ ★

**"IT'S WANTON MURDER!"** Tragedy of automobile carelessness. American Transit Association.

First presented in Washington, D. C., before President Truman, the American Transit Association's short film on safe driving had its first public showing in the Waldorf-Astoria Hotel in New York City. The distinguished company of invited guests represented the principal street and highway transportation companies of the United States.

By wide distribution of the film in all states, the American Transit Association hopes to do much to remedy the evils brought about by careless driving. Automobile killings, now at the rate of 40,000 annually, threaten to rise beyond the number of men killed per year in the height of war. Automobile accidents maim and cripple more than a million persons a year.

Lowell Thomas, news commentator, tells the story of a soldier who escapes the hazards of battle in war, rejoins his wife and child, and almost at once meets death because of a careless driver.

Because of its high educational value, *It's Wanton Murder!* is one of the most important shorts.

F. H. LAW



A meeting of the Memphis Central High School Photoplay Club, spring term, 1946, under the supervision of Corinne J. Glodding, pioneer teacher of photoplay appreciation and sponsor of notable amateur film productions.

**BADMAN'S TERRITORY.** RKO. Bringing low to Oklohom. Melodramo. Screen ploy by Jock Notteford and Luci Ward. Tim Whelon, Director.

For much more than fifty years Jesse James and the Daltons have provided writers of penny dreadfuls and of melodramatic "westerns" with galloping material about desperados of the lurid West. In *Badman's Territory* the bandits ride again, thudding their horses up and down Oklahoma hills, shooting on every occasion, robbing a bank, defying law and order, and trying in vain to hold back the coming of civilization.

*Badman's Territory*, the narrow strip of what is now Oklahoma just above the most northern part of Texas, was a region seemingly forgotten by government, a natural refuge for lawless men. To the extent that the motion picture tells how, in President Benjamin Harrison's administration, this last frontier of do-as-you-please came under law and order, the motion picture is historical. For the rest, it is wild melodrama, with Randolph Scott as the fearless Texas sheriff who shoots from the hip and is ready to face any-

one at any time. And there, of course, is the lovely Ann Richards as the daring woman newspaper editor who proposes, single handed, to reform all evils. All through the long series of desperate actions George "Gabby" Hayes, bearded and toothless, takes the limelight, ready to ride with train robbers or bank robbers, or to help the noble hero.

Small boys and dime-novel experts will rejoice in this wild western—and who shall forbid them?

F. H. LAW

★ ★ ★

**NIGHT AND DAY.** Biographical musical. Warner Bros. Michael Curtiz, Director. Based on the career of Cole Porter. Screen play by Charles Hoffman, Leo Townsend and William Bowers.

Rich in Technicolor scenes of great beauty; full of music, song, and dance; charming with lovely costumes and beautiful young women; carrying a romantic story that holds interest; and overflowing with the drinking of all kinds of liquor, *Night and Day* is a particularly lively two-and-a-quarter-hour picture.

Although the narrative takes liberties here and there, in gen-

eral it holds true to the life story of the distinguished composer and lyricist, Cole Porter. Cary Grant presents a strong portrait of the popular writer of songs, musical hits, and motion pictures; Alexis Smith plays his wife, Linda Lee Porter; and Monty Woolley, who actually was once an Assistant Professor at Yale, enacts himself. The strong cast also includes Henry Stephenson, Dorothy Malone, Jane Wyman, and Selena Royle.

Aside from all interest in present-day biography, *Night and Day* stands out as a particularly good production presented with lavish beauty and kaleidoscopic stage-scenes that show the nature of Cole Porter's popular work. The art of the motion picture gives new beauty and new and powerful effects to the long series of Cole Porter's musical comedies. The stage and dancing numbers make superb appeal. It is a pity that so much charm is mixed with so much presentation of liquor as a social custom.

In spite of its unusual length *Night and Day* holds one's attention and constantly diverts by change of event, purpose, and



tempo. Without lacking unity or singleness of action, it presents a broad and varying scene, including classrooms and walks at Yale, snow scenes, home life, foreign life, and all the life of the theater.

One who misses *Night and Day* will lose much pleasure.

F. H. LAW

★ ★ ★

**THE PALE HORSEMAN.** Produced by United Films. Released by Brandon Films, Inc., in cooperation with UNRRA. Written and produced by Irving Jacoby. 13 minutes. Rental \$2.50 per day in 16 mm.

Pestilence, the fourth horseman of the Apocalypse, rides in the wake of war and inflicts sorrow upon millions of innocent children and adults. No one can see the documentary film that reveals present conditions in lands prostrated by the Second World War, without feeling keenly the intimate personal misery that war causes. The pictures are not morbid, but they horrify. They stir one to do something now to make war less possible, and to help feed the starving.

Herbert H. Lehman, former Director-General of UNRRA, recommends wide showing of the film as an aid to support the National Emergency Food Collection Drive for starving countries.

F. H. LAW

★ ★ ★

**THE SAILOR TAKES A WIFE.** MGM. Home-making comedy. Richard Whorf, Director. Screen play by Chester Erskine, Anne Morrison, Annie M. Chapin, and Whitfield Cook. Far adults.

Those who at the present time seek homes will feel grim humor in seeing the troubles of a newly married couple who find themselves in quarters where the elevator sticks between floors, the windows and doors

refuse to open, the roof leaks, and the other tenants are noisy. With practically no furniture, and with constant distractions, the bride and groom (Robert Walker and June Allyson) lose their tempers and all but lose each other.

Obviously, this is a farce based upon gross exaggeration. From the crude materials that he had, the director, Richard Whorf, made the most, especially in his use of the self-operating, always-sticking elevator, and the noisy janitor-man-of-all-work.

Perhaps no farce ever is highly artistic: certainly this one is not.

F. H. LAW

★ ★ ★

**SOMEWHERE IN THE NIGHT.** Melodrama of last identity. 20th-Fox. Joseph L. Mankiewicz, Director. From a story by Marvin Barawsky. Screen play by Howard Dimsdale and Joseph L. Mankiewicz.

How would you like to be uncertain who you are, to wonder if you are really you, to try in vain to remember past events, old friends and old associates? That is the condition in which John Hodiak as the central person in *Somewhere in the Night* found himself. The motion picture tells of his unceasing search to identify himself. The play holds its climax well, keeping the audience just as much bewildered as the main character.

Such a situation unites *Somewhere in the Night* with other recent films about the subconscious, lost personality, hypnotism, and restoration to normal sanity.

Unfortunately for psychiatry, *Somewhere in the Night* makes the hero do things that certainly no sane person would dare to do, walk knowingly into all kinds of dangers, and to cap all, take a defenseless young woman down to the docks late at night and go prowling about in the

known habitat of dangerous men. Such escapades make *Somewhere in the Night* unreasonably melodramatic.

A detective (Lloyd Nolan), gifted with information, always calm, always on the spot in case of need, appearing to be as fearless of danger as the hero himself, finally helps the distressed man to answer the riddle, "Who am I?" Nancy Guild, as Christy, supplies the romantic angle, and she, too, dares to go anywhere at any time and face anybody. Incidentally a bag containing two million dollars leads to a murder and to a great deal of other trouble. Certainly the picture is exciting enough, and far enough away from reality. Interesting to say, Somerset Maugham helped to improve some of the episodes.

F. H. LAW

★ ★ ★

**THE STRANGE LOVE OF MARTHA IVERS.** Melodrama. Paramount. Directed by Lewis Milestone.

This well-plotted story is developed in a thoroughly absorbing manner and the acting is highly competent. Kirk Douglas, in his debut, makes an excellent impression.

In the character of the heroine there was an opportunity to present an interesting study of an iron woman, but all the characterizations are on the surface. The dialogue is lacking in distinction.

When the heroine and her weakling of a husband meet death, I felt this ending was a sop to the Censor's office, which probably would insist that Martha's aunt be avenged. But I wonder if a fatal beating up wasn't coming to the aunt. After all, she had brutally clubbed her niece's cat, an act which would rouse any lover of pets to commit murder.

CAROLYN HARROW

# Audio-Visual Who's Who

## No. 54: David E. Strom

David E. Strom, director of the Audio-Visual Aids Center at the University of Connecticut, was born in Hamilton, Montana, on October 13, 1910. He attended the public schools of St. Paul, Minnesota, graduating from Johnson High School in 1928. He was a student at the University of Minnesota intermittently from 1929 through 1934, majoring in Social Studies in the School of Education. In September, 1934, he became director of the Audio-Visual Aids Department of the Minneapolis Public Schools, and held this position until he resigned in December, 1941, to come to the University of Connecticut.

Like many others in the field of audio-visual aids, Strom believes strongly in the contribution that films and radio can make to instruction. His convictions in this connection became increasingly strong during the years he was working his way through the University of Minnesota, in the commercial entertainment motion-picture field.

As director of the Audio-Visual Aids Center at the University of Connecticut, Strom's work has four major aspects:

(1) The operation of an audio-visual material service to the State to help promote the development of this field. Because of its recent beginning and wartime limitations, the Center at present circulates only radio transcriptions and motion-picture films.

(2) Operation of a campus service facility wherein any member of the staff of the University may call on the Center



David E. Strom, director of audio-visual aids at the University of Connecticut.

for help in securing audio-visual aids and equipment. This also includes service to student organizations. This phase of the Center works closely with Agriculture Extension Service, furnishing both equipment and materials, as well as making available the U.S.D.A. films.

(3) Offering courses in the field of audio-visual aids within the School of Education.

(4) Offering a consultant and advisory service to organizations and agencies in the State of Connecticut interested in the use of films and radio.

It was in this latter capacity that Strom served as Chief of the Film Section of the Governor's State War Council and became active in the Treasury War and Victory Loan film programs.

Plans for future development of the University's Audio-Visual Aids Center include the operation of a photographic laboratory service and an educational radio station, the justification for these activities being the

contribution they can make to the instructional program.

★ ★ ★

## No. 55: Alexander B. Lewis

Alexander B. Lewis, sponsor of the notable pioneer photoplay club at Newark Central High School, and a leader among progressive English teachers, was born at Pleasantville, Pa., September 4, 1890. He was graduated from the Osceola Mills (Pa.) High School in 1907. He received his A.B. degree from Park College in 1911. He received his master's degree at Rutgers University in 1932 and is a candidate for the doctorate in education at New York University.

Following his college graduation Lewis taught in private schools and served as a Y.M.C.A. boys' work director. During World War I, he served 18 months overseas. After the war he became director of religious education at Forest Hill Presbyterian Church in Newark. Thereafter he served for four years as personnel director for the Splitdorf Manufacturing Company, a large electrical concern in Newark. Lewis recently rounded out a quarter-century as a member of the famous English department at Central High School, of which Max J. Herzberg was head before he became principal of the Weequahic High School at Newark. Lewis's reputation in the meantime has extended well beyond Newark. He has been in constant demand as a speaker at educational conventions.

Lewis founded the *New Jersey English Leaflet*, and served as its editor for five years. He





Alexander B. Lewis

has served on the editorial committee of *The English Journal* and on the editorial staff of *Secondary Education*. He is a member of the audio-visual committee of the National Council of Teachers of English and of the Council's administrative



The Newark Central High School Photoplay Club shoots a scene for one of its films.

committee charged with setting up the 36th annual meeting in Atlantic City November 28-30, 1946. He is in charge of com-

mercial exhibits at that convention. Lewis is a member of the committee of the New Jersey Department of Education charged with the preparation of a new syllabus for the language arts from the kindergarten through the high school. Lewis's friends know that wherever a job requiring progressive work in education must be filled on a voluntary basis, they may depend on Alex for loyal support. His interests are multifarious. During his spare moments, for example, he may be found (usually a few nights a week) at the Hilltop Canteen for Teen-agers in Newark.

Lewis has published many articles on audio-visual topics, especially from the English teacher's viewpoint, in such publications as *Movie Makers*, *Photoplay Studies*, *Leisure*, *Design*, *The English Journal*, *Scholastic*, and *The New Jersey Educational Review*. He is co-author, with Ray A. Barnard, of *Activities for Skill in English*. Lewis has won prizes in competitions sponsored by *The New York Times*, *The Golden Book*, and



Newark Central High School Photoplay Club members make titles for one of their 16mm films.



other publications. In 1941 *The Reader's Digest* sponsored the recording by Mutual Broadcasting Company of a demonstration in the utilization of magazines in the classroom, as done by a Lewis-trained group.

Herewith are presented photos of typical activities of Lewis's photoplay club, which has done serious production work in the amateur field. The club has made films on shop techniques, puppetry, library

work, and scenes from classics. In 1939 the club won first place in a national contest sponsored by the Board of Review with a film on *Reaching for Knowledge*, which has since been used in many schools.

# The Enlarging Concept of the Motion Picture as an Instructional Aid

BY ROBERT E. SCHREIBER

Department of Education, University of Chicago, and  
Consultant on Visual Education, Stephens College.

## I. Introduction

Today, as the smoke of battle clears, revealing the crucial issues of a world at peace, educators in many quarters are re-evaluating their curricula and instruction to the end that society, long suffering from an inadequate social technology with which to solve its timeless and perplexing problems, may look with new hope to the agency which now must play its greatest role: the school. Educators everywhere, viewing with mixed emotions the generally effective life-or-death instruction of the armed forces, are wondering if, with greater use of the motion-picture medium, they, too, may achieve for their pupils comparably efficient learnings under the motivations of peace.

## II. The Silent Motion Picture Arrives

### PROBLEMS OF THE MOTION PICTURE IN EDUCATION:

The motion picture in education has had a short but hectic history in the annals of instructional usage. Short, if twenty years may thus be termed; hectic, if the evolution of the edu-

cational film may be considered in the light of the forces that made it what it was before and continue to determine its development today. Unlike the theatrical motion picture, whose progenitors have had to contend only with rather broad swings in popular fancy, the classroom film has continually been caught in a three-way stretch among the producers, the teaching profession as a guiding force, and the demands of the educational market.

The educational market for motion pictures has ever been a bleakly fickle proposition; one that most producers, seeking the almighty dollar as much as the market abhorred it, have learned to steer clear of—or dine on thin soup indeed. Unwitting supervisor of the development of the motion picture for instructional usage has been the teaching profession; “unwitting” because one would hesitate to say that good judgment has highlighted the role of the profession in bringing the world into the classroom. Unfamiliar with the techniques and costs of motion-picture production and

ever fearful of fostering the appearance of instructional mechanization in the classrooms of the nation, the profession has vacillated in its directions to the producers with perhaps forgivable naivete.

### EARLY CONCEPTS OF THE ROLE OF THE INSTRUCTIONAL MOTION PICTURE:

When the infant motion picture first came out of the West and was harnessed by slender threads to the curriculum, a film for specific educational usage had yet to be conceived. Enterprising educators used the cinema as it was, and in the early years paid scant attention to the ideology under whose aegis their new learning tool had been created. The ideology of the theatrical film is, and always has been, primarily the science of entertainment ideas, while that of the instructional film must necessarily be the science of instructional ideas. The ideas used in the development of a screen presentation of subject-matter must instruct first. Entertainment may enter in during the process of instructing, but what-



ever residual entertainment is left with the viewer is incidental.<sup>1</sup>

Phrasing the ideology of the instructional film more simply, Don Carlos Ellis and Laura Thornborough indicated as early as 1923 that the film's primary purposes were to teach, to clarify, to arouse interest, and to stimulate to greater endeavor on the part of the pupil.<sup>2</sup> Had these discerning observations been illuminated by suggestions as to how each of these desirable purposes were to be achieved, the course of the instructional film until now might have run a gamut of less confusion. A year following the appearance of the Ellis-Thornborough text, Professor Frank Freeman championed the value of motion in the presentation of certain curricular ideas, but he amended the previous contention that the motion picture was to teach by remarking that "motion pictures should be so designed as to furnish to the teacher otherwise inaccessible raw materials of instruction, but should leave the organization . . . to the teacher."<sup>3</sup>

#### THE CRUSADE AGAINST REGIMENTATION:

As the use of the motion picture in education struggled for recognition as sound instructional practice, the profession mulled over the possibilities of the film medium and cast ag-

itated glances at the thousands swarming to movie theaters throughout the country. Then, with the imagination, which, when intelligently directed, makes for good teaching, some groups in the profession conjured up a celluloid monster that might some day appropriate all teaching processes, weld the impressionable minds of the young into one, and reduce the profession's membership to the taking of tickets at local Bijoux. This sensational possibility moved visual educators of the period to the cautious policy of following in the "raw material" tradition. The Hollywood supply was thus soon largely cut off, and that which trickled through carefully scrutinized for dangerous ideas. The classroom motion picture, amid emotional rather than intellectual direction, was born.

#### THE EARLY SILENT MOTION PICTURE:

Production of the early silent educational film was also determined by financial considerations, and since the market for such films was relatively undeveloped, few entrepreneurs entered the field. Until the motion picture narrowed to the non-inflammable 16mm size for educational purposes and Eastman Kodak began school film production, the fare was scant indeed.

The silent film in education was, by present-day standards, a relatively ineffectual affair. Its use, however, grew. In addition to providing raw material for instruction, the educational film evolved some continuity in the presentation of this material. It apparently drew little fire from the profession, albeit the ideas employed in the screen presentation were hung somewhat like washing on an outline of subject-matter rather than

growing out of it.<sup>4</sup> Since the motion picture was then addicted to the presentation of mute evidence, teachers evolved their own lectures to accompany the film exhibited and thereby set the stage for the approach of sound.

#### III. The Coming of Sound

##### A NEW ART FORM:

When the motion picture found its voice and had grown out of the lisping stage through improved sound-recording, the visual-education movement gained new impetus. At the time few, including the theatrical producers themselves, realized the full potentialities of the new art form as a medium for entertainment and education. The proper relationship of picture to sound, and vice-versa, yet remains to be completely determined.

In the theater, the closest approximation to the instructional film was the travelog. With the advent of sound, an off-screen voice was provided to explain what appeared on the screen. A studio orchestra, also on the sound track, presented music quaintly related to the pictorial exposition, somewhat in the same manner as the early nickelodeon pianist or the more refined pit orchestra. Barring the somewhat ineffectual integration of sound and picture that obtained in the theatrical travelog, as well as the questionable selection of material for the commentator, progenitors of the educational sound film might well have followed a similar line of action.<sup>5</sup>

Instead, the educational sound film took on the form of an illustrated lecture, since the silent film had come to be used in such fashion for instructional purposes. Sound was exploited to the detriment of pictorial ele-

<sup>1</sup>Jensen, Lt. Herbert R. "The Training Film Art." *Business Screen*, Vol. 5, No. 5, 1945, p. 73.

<sup>2</sup>Ellis, Don Carlos, and Thornborough, Laura. *Motion Pictures in Education*. N. Y.: The Crowell Co., 1923, p. 91.

<sup>3</sup>Freeman, Frank N. et al. *Visual Education*. Chicago: University of Chicago Press, 1924, p. 74.

<sup>4</sup>Jensen, Lt. Herbert R. *op. cit.*

<sup>5</sup>Rotha, Paul. *Documentary Film*. London: Faber & Faber Limited, 1939, p. 213.

ments, and what had started out to be a primarily visual aid bogged down in verbalism. In early sound films an outstanding personality, an individual talking at the audience, often appeared. Words and personalities were substituted for pictures. The illustrated lecture took the place of graphic, visual presentation.<sup>6</sup>

#### THE EDUCATIONAL SOUND FILM ASSUMES ITS FAMILIAR FORM:

In the early thirties, the personalities had largely disappeared from the educational screen, but the illustrated lecture approach still obtained. Subject-matter specialists were consulted, and several weeks' school work were frequently boiled down into a ten or twenty-minute instructional film. In nearly all cases, the prepared lecture was the point of departure in developing the pictorial treatment of the subject; the picture was incidental to the narrator, although some attempt was made to achieve a semblance of pictorial continuity as well.

#### PERCEPTUAL COMPLICATIONS:

The usual results of the foregoing approach to the production of the educational film were two continuities: a well-executed discussion of the topic appealing to the audio sense and a somewhat sketchy pictorial continuity appealing to the eye. Either one separately might have proved more effective than the two together, but no one sat down and listened or looked long enough to find out. The effect of this two-in-one presentation, however, had a stimulating ef-

fect on the educational market, and a growing line of schools formed "on the right" to secure the double-dip educational cones for the kiddies. Indigestion often resulted from the attempts of pupils to consume all of the information at once. Hence, instructional method developed a utilization that called for "eating around the edges." The motion picture was shown a number of times; first to roughly appraise it, next to bite into the data now warmed and softened, and finally to consume the whole. Despite the time required for the additional showings, the combination of sight and sound proved more effective than either the traditionally verbal lecture method or the previous silent film in terms of time savings and retentive values.

#### THE RISE OF THE DOCUMENTARY FILM:

In the late thirties, along with the by then established illustrated lecture film, the documentary began infiltrating the schools. Pare Lorenz's *Plow that Broke the Plains* and *The River* found notable instructional usage and pointed the direction that future educational films might follow. The documentary was a combination of sight and sound like the usual instructional film. There, however, the similarity ended, since sight and sound were integrated towards the most effective presentation of the film's ideas. Pictorial continuity was the guiding criterion. The narration fitted this continuity, explained what was presented visually, related the past, and set the stage for future delineations. Music and other sounds were on a par with the narrator; each fulfilled the function that at any one moment could serve best. Documentaries

were, unfortunately, long, few in number, and financially linked to organizations that in many cases had an axe to grind. Their use has, despite these shortcomings, continued.

#### IT PAYS TO ADVERTISE:

The sometimes lavish sponsored film, early referred to as an "industrial," had likewise invaded a curriculum sorely tried for adequate supplies of visual materials. The industrials came to be, in many cases, a nice balance of Hollywood and educational ideologies and embodied some of the documentary techniques found effective. Visual educators as a whole found them useful additions to the supply of films, but teachers were not blind to the fact that occasionally subtle propaganda was being included in the subject-matter thereof. One could hardly expect something for nothing. Nevertheless, despite the fulminations of a few hardy seers on the fringes, the sponsored film has continued in use as among the most artistically conceived of educational films and perhaps often the most effective instructionally. The question remains in liberal quarters as to whether the presentation offsets the propaganda involved, but visual educators are, in most cases, proceeding on the policy of judging each film on its individual merits.

Hence, as the recent war began, visual educators were provided with motion pictures in these three categories: the traditional educational film of the illustrated-lecture persuasion; the occasional, lengthy documentary employing integrated audio and visual elements; and the eclectic sponsored film, combining Hollywood, private industry, and education in a tasty package.

<sup>6</sup>Lewis, Lt. Comdr. Richard B. "A Checklist for Improving Training Films." *Business Screen*, Vol. 5, No. 5, p. 78.



#### IV. The Motion Picture at War

##### INTELLIGENT COOPERATION AT LAST:

With the coming of war, the nation called on all its potentially instructional specialists to join in the common cause. Visual educators left their books, technicians arrived from the West, and Army and Navy personnel speaking the language of war played their parts. Thus, for the first time in history were combined "know-how," subject-matter proficiency, and compelling purpose. Money was no obstacle; the three-way stretch of the hitherto educational film had snapped in favor of a market of marching men. The leisurely mood of the documentary had to be quickened, the theatrical film lent an aura of appeal and interest to the subject-matter framework, and the educational film as previously constituted sacrificed pyramided facts to lucidity. The newly evolved training film had to be interesting, integrated in its audiovisual components, true, and a one-shot proposition with no time for review.

##### NOW, THE PEACE:

The war was won, the educational program had proved unusually effective, and the training film was credited in many quarters as the means of mak-

ing it so. One thing is clear, however; the war period provided visual education a proving and testing ground never before possible. As the Army and Navy Training Programs drew to a peaceful pace, those responsible for the training film production began to review the planning and results of the four-year period of experimentation and research. Many of their conclusions have appeared far from new, discovered or suspected years ago, but without the weight of experience to give them adequate voice and credence. Now these, and other conclusions, may be entered authoritatively on the record.

##### THE TRAINING FILM:

To provide a frame of reference for the comments of those participating in the Army and Navy training-film programs, Lt. Comdr. Orville Goldner's "Training Film Formula" seems an appropriate vehicle.

These are the ingredients in the order of their application in the training-film production process:

I. The truth about a condition or set of conditions.

II. Interpretation of the truth as it relates to human behavior.

A. Man requires frequent re-orientation to a complex problem during its solution.<sup>1</sup>

B. Training films must be organized into clearly defined, large groups of ideas, and within the large groups, smaller groups should be evident.<sup>2</sup>

C. The cumbersome language of the field manual, the stiffness of the classroom, the tiresome repetitions, all these were thrown out, and we substituted the imagination and ingenuity of presentation which make

for good pictures.<sup>3</sup>

III. Visualization of the interpretation of the truth in a way that will permit individual identification with it.

A. Man learns steps in procedure best when he can arrange those steps in groups.<sup>1</sup>

B. Man is in a most favorable learning condition when confronted by a problem, the solution of which will contribute to his personal welfare.<sup>1</sup>

C. Complete photographic coverage requires that the script, including the scenes to be photographed, be planned sufficiently in advance.<sup>2</sup>

D. Anything less than a full exploitation of motion in training film work is a disservice to the instructional motion-picture screen.<sup>4</sup>

E. Make it clear, make it logical, make it human, and drive home the necessity of learning now. . .<sup>5</sup>

IV. Verbalization of the interpretation of the truth in terms and in a manner that will permit the relatively effortless development of definite behavioral concepts.

A. The film maker . . . has to understand the values of audible forms, the spoken language and sound, when they are used with pictures. He has to synthesize carefully, adding just the right kinds and amounts of words and sounds to pictures to guarantee more meaning and more learning. Always, this job, too, must be done in terms of a given audience.<sup>6</sup>

B. We talked the way the American soldier talked, and he understood us.<sup>7</sup>

<sup>1</sup>Roberts, Lt. Harold B. "Some Training Films are Better than Others." *Business Screen*, Vol. 5, No. 5, 1945, p. 53.

<sup>2</sup>Lewis, Lt. Comdr. Richard B. *op. cit.*, p. 100.

<sup>3</sup>Cohen, Col. Emanuel. "The Film is a Weapon." *Business Screen*, Vol. 7, No. 1, 1946, p. 43.

<sup>4</sup>Jensen, Lt. Herbert R. *op. cit.*, p. 107.

<sup>5</sup>Horgan, Lt. Col. Paul. "The Measure of Army Films." *Business Screen*, Vol. 7, No. 1, p. 39.

<sup>6</sup>Goldner, Lt. Comdr. Orville. "The Training Film Formula." *Business Screen*, Vol. 5, No. 5, 1945, p. 54.

<sup>7</sup>Cohen, Col. Emanuel. *op. cit.*

- C. The function of the narration in a training film is to support, explain, and clarify the picture. The narration can explain the "why" of the action. . .<sup>8</sup>
- D. Three conditions are important in the use of words in training films:
  1. The vocabulary must be "geared" to the audience.
  2. Words should be used only where absolutely necessary to an understanding of the picture.
  3. Voices and voice quality used for narration and dialog must give the impression of understanding the subject-matter. . . "voices of experience" . . . sincere and straightforward. . .<sup>9</sup>
- V. Emphases, both visual and audible, which emanate naturally out of the interpretation of the truth, and which will add to the immediate and retention value of the whole.
  - A. Man appears to be motivated to action more often through his emotions than by his reason.<sup>10</sup>
  - B. Man is interested when he is learning, but interest does not guarantee learning.<sup>11</sup>
  - C. Interest and liking usually enhance attention.<sup>12</sup>
- D. A dramatized training film with live sound can indulge in humor to help put across its point. Sound effects and music have necessarily played a secondary role so as not to distract from the primary importance of the teaching. But, of course, music contributes great emotion to a screen story.<sup>13</sup>
- E. We dressed up our productions with animation and music.<sup>14</sup>
- F. Pictures can be cut with change of pace, can be photographed with variety in visual symbols. Narration can be delivered with change of pace, change of pitch, change of voice quality. Monotony is unforgivable in any film.<sup>15</sup>
- G. Photographically, it is advantageous to show a subject precisely "as it is," including its true color.
  1. Color increases audience interest and participation; it is much closer to reality.
  2. The illusion of depth is another very interesting and technically valuable attribute of color photography.
  3. Color enhances the clarity with which a subject can be visualized.
  4. Color may be used to emphasize important visual elements.<sup>16</sup>

#### VI. Summarizing the Army and Navy point of view.<sup>17</sup>

The training-film art is the skillful blending of the art of instruction with the art of the screen. Both of these are complex and the successful amalgamation of them into an effective, excellent training film is not an easy achievement.<sup>18</sup>

AND SO . . . :

A new era of enlightened educational film production in peace-time may be here. Education has had the text film, the documentary, the sponsored film for some time. The best attributes of each may be incorporated into the films of tomorrow. Visual educators are more enlightened on what constitutes a good educational film and how to use it, willing producers are ready in numbers larger than ever before, and the educational market is growing steadily. Now, then, is the time to plan wisely and well for the instructional motion pictures of tomorrow and the years to come.

★ ★ ★

#### Do You Have an Electric Phonograph?

The Rembrandt Portable Electric Phonograph, a new machine designed especially for school use, is being distributed to schools exclusively by the Audio-Visual Division of Popular Science Publishing Company, 353 Fourth Avenue, New York 10, N. Y.

This phonograph has a built-in 5-inch permanent magnet speaker; 3-tube amplification; lightweight crystal pick-up for minimum record wear; independent tone and volume controls; and an indicator light. It plays 10- and 12-inch records; is a standard 78 r.p.m. machine; has a built-in compartment holding 12 records; plays with cover closed or open; over-all weight is 18 pounds; is in a handsome case. The unit operates on alternating current only.

The Rembrandt carries a factory guarantee. It is available for immediate delivery at \$48.90, f.o.b. N. Y. (including Federal taxes).

<sup>8</sup>Lewis, Lt. Comdr. Richard B. *op. cit.*

<sup>9</sup>Goldner, Lt. Comdr. Orville, *op. cit.* p. 56.

<sup>10</sup>Roberts, Lt. Harold B. *op. cit.*

<sup>11</sup>*ibid.*

<sup>12</sup>Horgan, Lt. Col. Paul. *op. cit.*

<sup>13</sup>Dillinger, Major Alphons M. "Sound Effects and Film Music." *Business Screen*, Vol. 7, No. 1, 1946, p. 86.

<sup>14</sup>Cohen, Col. Emanuel. *op. cit.*

<sup>15</sup>Lewis, Lt. Comdr. Richard B. *op. cit.* p. 119.

<sup>16</sup>Evans, Lt. Walter. "The Contribution of Color to Navy Training Films." *Business Screen*, Vol. 5, No. 5, 1945, p. 60.

<sup>17</sup>This point not included in Lt. Comdr. Goldner's original list of five.

<sup>18</sup>Jensen, Lt. Herbert R., *op. cit.*



# Who's Who in Radio Education

## No. 14: Kathleen N. Lardie

Kathleen N. Lardie, president of the Association for Education by Radio, is a native Detroit, known to those in radio as Kay Lardie. She entered the profession in 1936 as a script writer, completing five programs a week. After six months of this work, she decided to take a course in script writing and enrolled in the first New York University Radio Workshop, in the summer of 1936, to study script writing, acting, production, and evaluation.

Previously to 1936, Mrs. Lardie had been a teacher in grades one to nine. She had also taught a university class in English. She had held the position of assistant principal in elementary schools in Detroit and in intermediate schools. Her work outside of administrative duties was chiefly in the field of English and speech. Her chief love was auditorium work. Her work with speech students, plus seven years as violinist in the school orchestra, furnished a practical background for future work in radio.

Each year Mrs. Lardie has enlarged her experiences in radio. Her calendar reads like this:

1937: Visited European stations and spent some time at BBC in London observing school broadcasts and television programs.

1938-39: Served on committee for evaluation of school broadcasts in Radio Workshop at Sarah Lawrence College. Worked with NBC and CBS, observing broadcasts, evaluating programs, and preparing schedules for



Kathleen N. Lardie, head of the department of radio education in the Detroit public schools.

schools.

1940-42: Directed Radio Workshop, National Music Camp, Interlochen.

1943: Served on staff of Philadelphia Radio Workshop at Station KYW. Lectured on script-writing and production for teachers of Philadelphia public schools.

1944: Served on staff of the KOIN Institute at Portland, Oregon. Worked with leading radio authorities in the workshop set up for the teachers of Portland.

1945: Served on the staff of the KOIN Institute at Portland a second summer. Headed the Radio Summer School at KFKB in Sacramento, California. Worked with leaders in the commercial field, presenting all aspects of radio.

Since 1936 Mrs. Lardie has devoted all her time to radio—writing, producing, evaluating programs presented by the Detroit public schools, meeting with executives of local radio stations (Detroit's educational

programs are presented over commercial stations), and consulting with teachers of radio in the schools. She is director of Detroit's Saturday Radio Workshop for students, adviser to local Parent-Teacher Associations, and an instructor at Wayne University.

★ ★ ★

## "Cameras and Classrooms"

The effectiveness of teaching with films is discussed in the June issue of the *Catholic School Journal*, national Catholic educational magazine, by Reese Wade, a teacher at Kansas City. In "Cameras and Classrooms," Mr. Wade discusses the use of visual education by the armed forces and shows how the resultant popularity and success will bring a vastly expanded program of visual education for children and adults in the next few years.

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**FILM & RADIO  
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# Continuing the Battle of "Free" Films

BY DENNIS R. WILLIAMS

Field Supervisor, Encyclopaedia Britannica Films Inc.

All considerations of the problem we now discuss should be in the light of the origin, traditions, and purposes of the public school system. Up to the present time, the accepted pattern of educational materials has followed closely the basic philosophy of compulsory education in our democratic society of freedom-loving people. Truth without any trace of prejudice or bias for special interest or group has always been the first requirement for a course of study, instructional materials, or the instructors. If any of these failed to meet this requirement, they have been discouraged from entering the door of American classrooms—where impressionable young minds and bodies are growing into citizens of tomorrow with power to vote. Those who founded and have maintained our public-school system have said "no" even to groups with as noble and unselfish motives as the churches when they offered to sponsor the educational system in a democracy.

If we are considering at this time asking and encouraging our great industries and special interests to prepare our classroom films, textbooks, and other teaching materials, to sponsor our teachers and determine our curricula, then we'd better re-examine the purposes and objectives of our schools and what constitutes teaching as a pro-



Dennis R. Williams, Field Supervisor  
of Encyclopaedia Britannica Films, Inc.

fession.

It might be well to ask industries to donate \$1,000 each in order to make a study of the type and kind of teachers we need in the schools. If we follow such a course, we may soon pass up and down the halls of American school buildings and hear this announcement coming from the classrooms: "Now we will leave the American Revolution for a few moments while I read a message from my sponsor." If we are to seek the sponsor to pay for our films, our textbooks, and other instructional materials, let us not overlook this same formula in solving the problem of better teachers and better *paid* teachers.

In some recent meetings I have heard a few educators explain their use of advertising materials in the classroom by saying that newspapers, magazines, and radio programs have advertising in them. This is true, but there is certainly a great difference as to how we use these media and the nature of their contents and effects. In

*Time* magazine there are no ads on the front page. The part that is advertising and the part that is pure unbiased news are definitely separated. Furthermore, *Time* publishes a school edition containing no advertising. This is not true of most sponsored films and it is often impossible for adults, let alone children, to differentiate between that part of the film which is advertising and that which is not.

If you agree to depend upon the industries of our country to supply you with sponsored instructional materials, let me call your attention to some other implications and problems with which you will be faced. Recently there have been produced five films on the care of a tractor by various manufacturers. All of them have teaching values. In your community you have local citizens who are taxpayers supporting your school and representing these five tractor agencies. How will you decide which film to run for all the students in your school? You could not run one without being unfair to the four other dealers. If you run all five of them in order to be fair to all business men of your community, you will be overdoing the care-of-the-tractor films. After you have run all five films, you still have been unfair to the blacksmith who makes ploughs with his own hands for the farmers of your community, but whose operation is so small that he cannot afford to sponsor any films. Can you afford to disregard his interests just because



he is unable to sponsor some educational films for your use?

Textbook publishers, map makers, and producers of unbiased, unprejudiced classroom teaching films, made to fit the curricula of American schools, have had a rough road to travel. The producers of these materials have had to study carefully the teaching problems of the classroom in order to develop films and other materials that may be accepted by the schools because they meet teaching needs. This is in accordance with the true spirit of the free-enterprise system on which American business has been built.

Most sponsored films in the past were made for adult audiences and potential purchasers of the products concerned. They were not made to show in schools. During the early stages in the development of visual programs in schools, teachers and administrators have been prone to overlook well-established criteria for the selection of materials of instruction. Much film material has been shown in our schools that is irrelevant to the objectives and purposes of the curriculum.

Now we are having a new formula recommended. Advertising agencies are recommending that our great industries cease preparing films which legitimately advertise their products and turn to the production of unbiased, unprejudiced, and authentic *truth* films based upon the objectives of the curriculum. When a film of this type has been produced, the schools will be invited to utilize the teaching tool at small cost and pay for the bargain by running an ad at the end or beginning of the film. What you must now decide is whether the schools should pay for the instructional

materials they need by acting, in part, as an advertising agency.

We are asked, "Why object to letting an industrial concern place its name on the end of a classroom film any more than letting McGraw-Hill or Encyclopaedia Britannica Films put its name on a film or on a textbook?" There is a great difference. McGraw-Hill and Encyclopaedia Britannica Films are in the "truth" business. They search for outstanding educational authorities, pay them to produce authentic, unbiased classroom films and textbooks, and have no other interest than that their product be measured by how well it presents the truth. This is different from a film or a book produced by a

company primarily interested in selling toothpaste.

As stated by one of our great educational associations, "We certainly want our industries to be public-spirited and to assist in the concerted national effort to enlighten our people, educate our children, and raise our standard of living. As educators, however, proud of our profession, we think that the way we would want industry to contribute to this great ideal is to *put up less resistance when tax programs for education are advocated*, and to leave it to *unbiased professional educators* to evaluate the needs of youth and to interpret *what* and *how* our youths shall be taught for the common good of all."

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## Notable Series of Elementary Teach-O-Filmstrips

The Audio-Visual Division of the Education Department, Popular Science Publishing Company, 353 Fourth Avenue, New York 10, N. Y., has announced a series of PSP Teach-O-Filmstrips, designed specifically for use in primary classes in reading, storytelling, social studies, and nature study. Organized as self-contained teaching units, the simply-told stories in color include the basic elements of good teaching methods. The principles of motivation, concept teaching, summarization, and provocative questioning are employed. The filmstrips contain only original drawings in vivid colors. By combining words with attractively colored pictures, these PSP Teach-O-Filmstrips provide direct word-picture association, essential in teaching children of the primary grades.

Each of the PSP Teach-O-Filmstrips is accompanied by a teacher's guide that contains specific suggestions for the use of the strip as an integrated classroom aid. The following four subjects comprised the initial offering of the new division:

### HEIDI:

This tells about two adventures of Heidi and her friend Peter. In the first, they spend a lovely summer day together; in the second, they visit Peter's grandmother during a winter day. This PSP Teach-O-Filmstrip stimulates a desire to read the book *Heidi*. It develops various social-studies concepts, such as: how people live in a foreign land; what clothes they wear; what houses they live in; what food they eat.

44 Frames. Color. Price: \$5.00.

**FUN WITH MITZIE:**

This tells the story of Mitzie, a black-and-white kitten. It shows how a neighbor gives Betty Smith, a little girl of seven, a kitten called "Mitzie." Betty takes the kitten home and gives her good care. Three months later, we see Mitzie as a full-grown cat and Betty playing with her, feeding her and loving her. In the course of the story, the Teach-O-Filmstrip develops various concepts, such as: kittens should not be deserted; mother's permission should be secured before taking animals into the house; animals should not be teased; animals deserve care and kindness.

41 Frames. Color. Price: \$5.00.

**THE LOST DOG:**

This tells the story of Tommy and his dog "Inky." It shows Tommy losing Inky one day. Jimmy, a small boy of five, and his mother find the dog and take

him home. At this point the Teach-O-Filmstrip shows the proper care of dogs. On the following day, Tommy finds where Inky is and goes to get him. The Teach-O-Filmstrip ends with the provocative problem, "What will Inky do? Will he stay with Jimmy or will he go back to Tommy?"

40 Frames. Color. Price: \$5.00.

**LET'S MAKE A POST OFFICE:**

This shows how our postal system works. It visualizes the need for stamps, the role of the postman, where and how different types of mail-pieces may be mailed, and the purpose of mail trucks. It suggests student activities. It develops cooperation by showing several children working together to make their own post office.

38 Frames. Color. Price: \$5.00.

Many additional Teach-O-Filmstrips are now ready for use in all grades.



**Charles R. Crakes**

derstanding and appreciation of our world-neighbors will aid in the preservation of the United Nations Organization and weld together the family of nations. The Halifax Chronicle commented: "His eloquent and careful handling of the subject delighted his hearers."

When Mr. Crakes returned from Canada, he reported that all the provinces he visited had started central film libraries and had appointed provincial directors of audio-visual aids. He further reported an intense interest was indicated by the educational leaders of Canada in the need for providing audio-visual tools of learning for the rural areas and small villages of that country. "Cooperative film libraries," Mr. Crakes said, "seem to be an immediate need in Canada. We in the United States must give every possible assistance to our neighbors to the north in their efforts to further the audio-visual movement."

**Summer Activities of  
Mr. Crakes and Miss Barts**

Again this summer Mr. Crakes is teaching a six-weeks

## **Crakes Reports on Audio-Visual Movement in Canada**

Charles R. Crakes, Educational Consultant for the DeVry Corporation, has completed a series of conferences with the provincial educational officials of five Canadian provinces—Nova Scotia, New Brunswick, Prince Edward Island, Quebec, and Ontario.

In addition to conferring with educational directors, Mr. Crakes spoke at the Provincial Normal College at Truro, Nova Scotia. He also addressed the teachers at Halifax, Nova Scotia; at Moncton; and at St. John, New Brunswick. Schools were dismissed in order that all

instructors might hear Mr. Crakes discuss greater utilization of audio-visual materials. Speaking before the Prince Edward Island Teachers Federation at the Prince of Wales College at Charlottetown, Mr. Crakes urged teachers to improve the learning process by incorporating audio-visual materials into their techniques of teaching children. In all conferences and meetings, Mr. Crakes stressed the fact that audio-visual aids will bring to the youth of North America the simulated experience of living with other people. The resultant un-



course in audio-visual aids at Northwestern University and will take charge of a two-week laboratory at Leland Stanford. Miss Norma Barts, also on the

staff of the Educational Department of the DeVry Corporation, will conduct five one-week audio-visual workshops this summer—Evansville Col-

lege, Western Illinois State Normal College, the University of South Carolina, the University of Georgia, and the University of Colorado.

## New Movie-Mite Projectors Now Available

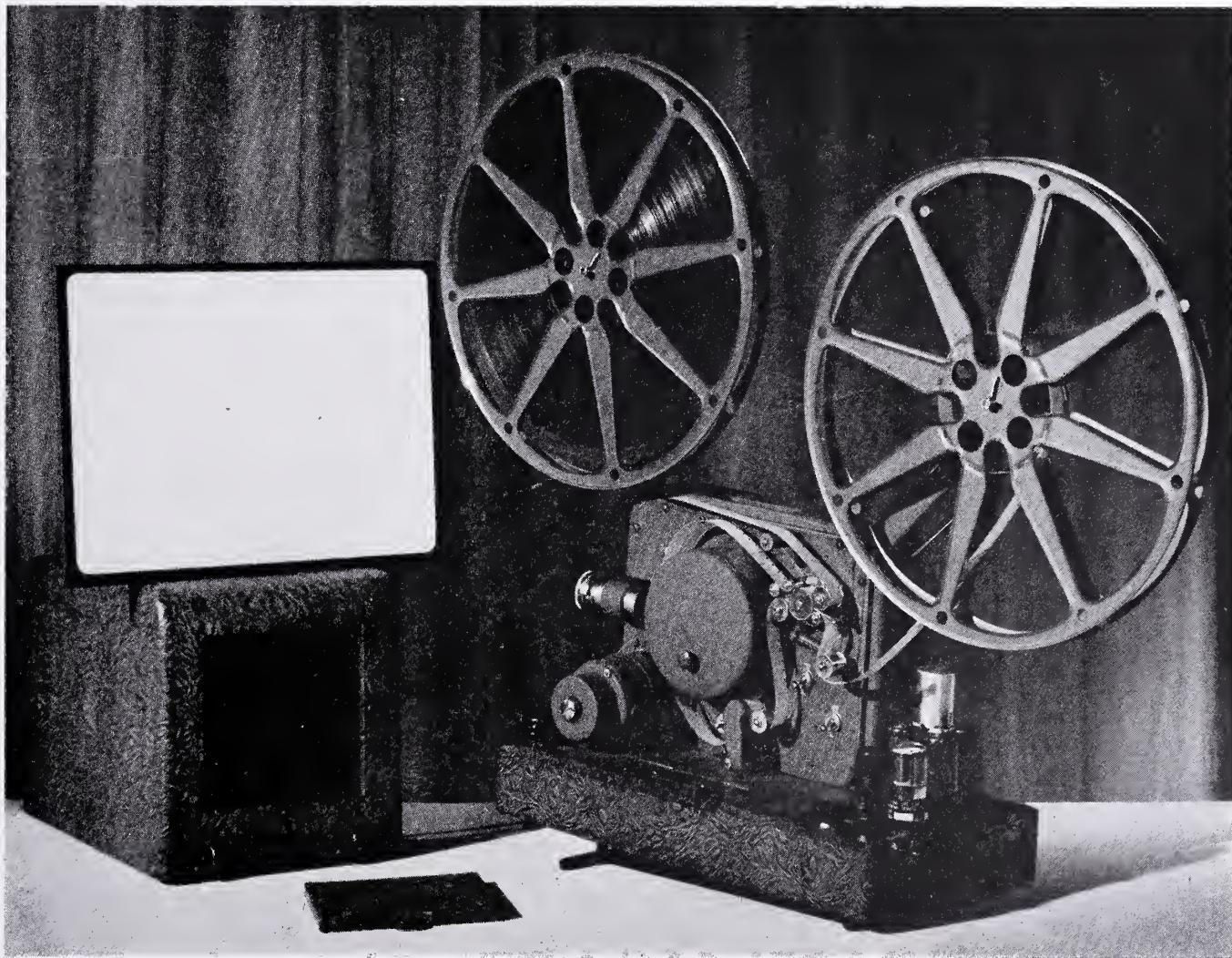
The new Model 63-L MOVIE-MITE 16mm sound-on-film projector, stated to be the lightest-weight, most compact projector on the market to date, is ready for delivery, it has been announced by Movie-Mite Corpor-

ation, Kansas City 6, Missouri.

Considered ideal for small group showings, MOVIE-MITE Model 63-L features:

(1) *Portability*: The projector weighs only 27½ pounds, complete with everything neces-

sary to put on a show. One case houses projector, desk or tabletop screen, speaker, 800-ft. take-up reel, cords, and reel arms for 2000-ft. reels. The entire unit is approximately 8 x 12 x 15 inches in size—only slight-



The new "Movie-Mite" 16mm sound-film projector, notable for excellence of performance and simplicity of operation at low cost, built for use with small groups requiring comparatively small screens and moderate output of sound.

ly larger than a portable typewriter.

(2) *Simplicity*: MOVIE-MITE Corporation states the Model 63-L can be unpacked, set up, threaded, and "on the screen" in less than three minutes. The plainly marked film path makes threading easy. Only one movable part need be operated in the threading operation. One electrical plug completes all connections to the projector; cords are permanently wired to the speaker and cannot be lost. Reel arms of 2000-ft. capacity slip

into accurate sockets. Universal A.C.-D.C. operation for both projector and amplifier eliminates need of a converter for D.C. operation. The number of working parts is held to a minimum for trouble-free operation. A single, inexpensive standard projector lamp is used for both picture and sound; no separate exciter lamp is necessary.

(3) *Sturdiness*: Model 63-L is manufactured of best-quality die-cast and precision-machined parts. The unit is housed in a durable ply-wood case covered

with attractive gray leatherette. All bearings are fitted with either oil-less bushings or oil-sealed ball bearings, making for infrequent oiling at a few plainly marked points. The mechanism is cushioned on gum-rubber mountings for smooth, quiet operation.

MOVIE-MITE is not intended for use in large auditoriums. It was designed to give smaller-sized groups a truly portable, low-priced unit with adequate illumination and sound.

## KIND WORDS are more than coronets

### Bridging the Gap

TO THE EDITOR:

You may take the following for "eye-wash," but I have been thinking for some time that FILM AND RADIO GUIDE, in addition to its merits *per se*, fulfills a real need for bringing into closer contact the philosophies of Hollywood and the Ivory Tower. It seems to me that if audio-visual education is to assume the importance it seems capable of, it will achieve that distinction best through marshalling all forces in the field to a common end. Your publication, it seems to me, is helping to bridge the unfortunate gap that has in some degree deterred the progress of visual education to date.

ROBERT E. SCHREIBER  
University of Chicago

For several weeks I have wanted to tell you how very stimulating I found your last issue. The article by B. A. Aughinbaugh aroused many questions in my mind, as did the one by Flora Schreiber.

I do not have a copy here, but I remember the point presented by Dr. Aughinbaugh concerning the use of excerpts and synopses. I have felt one must derive pleasure from a short selection often when life is so rushed and full. I should like to hear more from him on this phase.

The article by Miss Schreiber about *A Winter's Tale* was beautifully written, subtle, psychologically sensitive and most distinctive. She has an unusual feeling for language and vocabulary and a fine aesthetic sense.

MARY W. DINGLE  
Greeley, Colorado

### Two Notes from Edgar Dale

Your November issue is excellent and I recommend it highly. We are carrying a News Note on it in the *News-Letter*.

Your last issue of FILM AND RADIO GUIDE was a very good one. I especially liked Bill Kruse's material and that of Max Herzberg.

EDGAR DALE  
Ohio State University

★ ★ ★

Found Mr. Herzberg's article in the GUIDE very stimulating. It says some very important things, indeed.

WILLIAM S. HOCKMAN  
Lakewood, Ohio

★ ★ ★



### Henry Sazin Joins Astor Pictures

Jacques Kopfstien, executive vice-president of Astor Pictures Corp., has announced the appointment of Henry Sazin, long identified with the 16mm educational entertainment field, as his assistant in charge of sales and distribution.

Mr. Sazin, until recently, was an executive of Post Pictures Corp. Prior to that, he was manager of the 16mm department of the American Trading Association. Sazin's experience in the library, educational and institutional film field includes the production of a series of educational shorts on Central and South America—*San Blas Islands*, *Colombia*, and *Mining in Colombia*—and one entitled *Making Glass*, filmed at the World's Fair in New York City. Sazin was born June 17, 1899, at Bangor, Maine.

In line with the expanding activities of Astor Pictures 16mm Division, Sazin is now handling an annual product output of 35 features, as well as an extensive program of short subjects, including comedies, musicals, educational shorts, etc. The Astor line-up of Hollywood productions this year includes 12 Hop-along Cassidy Westerns; 6 Jean Hersholt-Dr. Christian features; 4 Laurel and Hardy features, the newest of which is *Flying Deuces*; *Second Chorus*, which stars Paulette Goddard, Fred Astaire, Burgess Meredith, Charles Butterworth, and Artie Shaw with his Band; productions of special interest to schools, including *Little Men*, by Louisa May Alcott; *Tom Brown's School Days*; *Swiss Family Robinson*, and *Beyond Tomorrow*; Samuel Goldwyn's first feature picture in 16mm, *North Star*; Jack London's *Mu-*



Henry Sazin, executive in 16mm department of Astor Pictures.

*tiny on the Elsinore*, starring Paul Lukas; *Melody Master*, the life of Schubert, with Ilona Massey, Alan Curtiss, Binnie Barnes, Billy Gilbert, and a number of other equally notable productions.

Mr. Kopfstien is lining up an impressive array of product for release in 1947, to assure a continuity of fine motion picture product for leading 16mm film libraries.

★ ★ ★

### Orville Goldner Joins Curriculum Films, Inc.

Orville Goldner, who until recently was head of the Navy's Training Film Branch with the rank of Lieutenant Commander, has been retained as Chairman of the Educational Staff of Curriculum Films, Inc., New York. This was announced by Monroe B. David, president of the company.

Under Lt. Commander Goldner's supervision, the Training Film Branch produced 3,500 training films and distributed over 1,500,000 prints to fleet units and movie establishments all over the world. As part of his work with our allies, the Lt. Commander served as Chairman

of the United Nations Central Training Film Committee.

Prior to the war, Mr. Goldner had a varied experience in the field of visual education, including work in Hollywood as a designer and technician, teaching at American University in Washington, D. C., and at Stanford University, and doing extensive research work.

In his new position, Mr. Goldner will be in charge of the planning and educational development of all film-strips and motion pictures produced by independent studios for distribution by Curriculum Films.

★ ★ ★

### Harry Slott Joins Photo & Sound, Inc.

Harry M. Slott, former Hollywood producer and for many years affiliated with the motion picture industry, has joined the staff of Photo & Sound, Inc., San Francisco industrial and educational film producers, as film production manager.

Slott began his motion picture career in the sports field in 1928 as a co-producer of a series starring Johnny Weissmuller and Mickey Walker. He later became production assistant on a series of early Shirley Temple productions. He has also served as assistant director in productions for Republic, Columbia, and Monogram. He is a member of the Screen Directors' Guild in Hollywood.

During the war, Slott served in the Office of Public Information and Photographic Units of the United States Coast Guard, as production coordinator of public-relations films.

The Photo & Sound staff is being enlarged for the production of educational, industrial, and promotional motion pictures, slide films, and slides.

# Teach-O-Disc Recordings

*For Classes in Literature, Speech,  
Drama, and Social Studies*

RECORD NUMBER	TITLE	GRADES SUGGESTED	AUTHOR
101	The Man Without a Country, Parts I and II (cond)	7- 8	Edward Everett Hale
102	The Man Without a Country, Part III (conc)	7- 8	Edward Everett Hale
	Horatius at the Bridge. Complete Poem	7-10	Thomas B. Macaulay
103	Macbeth, V, 1; Sleepwalking Scene (cond)	11-12	William Shakespeare
	Macbeth, I, 7; Soliloquy (cond)		
	Macbeth, III, 4; Banquet Scene (conc)		
104	Merchant of Venice IV, 1; (cond)	9-10	William Shakespeare
105	Merchant of Venice II, 7; II, 9 (cond)		
106	Merchant of Venice III, 2; II, 2 (conc)		
107	Paul Revere's Ride (cond)	7- 8	Henry W. Longfellow
108	Hamlet I, 1; 2, 3, and 4 (cond)	12	William Shakespeare
109	Hamlet II, 2; III, 1; IV, 5 (cond)		
110	Midsummer Night's Dream II, 2; III, 1 and 2 (cond)	10-11	William Shakespeare
111	A Tale of Two Cities, Parts I and II (cond)	10-11	Charles Dickens
112	A Tale of Two Cities, Part III (conc)		Charles Dickens
	The House of the Seven Gables, Part I (cond)	10-11	Nathaniel Hawthorne
113	The House of the Seven Gables, Parts II and III (conc)	10-11	Nathaniel Hawthorne
114	Silas Marner (cond)	10-11	George Eliot
115	Launcelot and Elaine, Parts I and II (exrp)	11-12	Alfred Lord Tennyson
116	Lancelot and Elaine, Parts III and IV (conc)	11-12	Alfred Lord Tennyson
117	Gareth and Lynette, Parts I and II (cond)	11-12	Alfred Lord Tennyson
118	Gareth and Lynette, Parts III and IV (conc)	11-12	Alfred Lord Tennyson
120	She Stoops to Conquer, Parts I and II (cond)	10-11	Oliver Goldsmith
121	She Stoops to Conquer, Parts III and IV (conc)	10-11	Oliver Goldsmith
123	Evangeline, Parts I and II (cond)	7- 8	Henry W. Longfellow
124	Evangeline, Part III (conc)	7- 8	Henry W. Longfellow
	A Leak in the Dike. Complete Poem		Phoebe Cary
125	The Skeleton in Armor. Complete Poem	7-10	Henry W. Longfellow
	Barbara Frietchie	7-10	John G. Whittier
126	Ivanhoe, Parts I and II	10-11	Sir Walter Scott
127	Ivanhoe, Part III (conc)	10-11	Sir Walter Scott
	Treasure Island, Part I	7-10	Robert L. Stevenson
128	Treasure Island, Parts II and III (conc)	7-10	Robert L. Stevenson
129	My Financial Career (cond)	7-10	Stephen Leacock
	The Awful Fate of Melpomenus Jones (cond)		
130	A Christmas Carol, Parts I and II (cond)	7-10	Charles Dickens
131	A Christmas Carol, Parts III and IV (conc)	7-10	Charles Dickens
132	The Legend of Sleepy Hollow, Part I (cond)	7-10	Washington Irving
133	The Legend of Sleepy Hollow, Parts III and IV (conc)	7-10	Washington Irving
134	The Necklace (cond)	7-10	Guy de Maupassant
135	The Gift of the Magi (cond)	7-10	O. Henry
	The Pit and the Pendulum	7- 9	Edgar Allan Poe
136	David Copperfield, Parts I and II (cond)	10-11	Charles Dickens
137	David Copperfield, Parts III and IV (conc)	10-11	Charles Dickens
145	A Dissertation Upon Roast Pig (cond)	10-11	Charles Lamb

Note: (cond), condensation; (exrp), excerpts; (cont), continued; (conc), conclusion.



RECORD NUMBER	TITLE	GRADES SUGGESTED	AUTHOR
151	Patrick Henry, Parts I and II. Original Adaptation	9-10	Marquis James
152	Patrick Henry, Part III. Original Adaptation	9-10	Marquis James
	Paul Revere, Part I. Original Adaptation	7- 9	Marquis James
153	Paul Revere, Parts II and III. Original Adaptation	7- 9	Marquis James
159	Drafting the Constitution, Parts I and II	10-11	Marquis James
160	Drafting the Constitution, Parts III and IV	10-11	Marquis James
175	Aladdin and His Lamp (cond)	6- 8	Arabian Nights
177	Ali Baba and the Forty Thieves (cond)	6- 8	Arabian Nights
179	Les Miserables, Parts I and II (cond)	10-11	Victor Hugo
180	Les Miserables, Parts III and IV (conc)	10-11	Victor Hugo
182	Captains Courageous, Parts I and II (cond)	7- 9	Rudyard Kipling
183	Captains Courageous, Part III (conc)	7- 9	Rudyard Kipling
	Sinbad the Sailor (cond)	6- 8	Arabian Nights
184	The Black Arrow (cond)	9-10	Robert L. Stevenson
185	The Black Arrow (conc)	9-10	Robert L. Stevenson
186	Penrod's Busy Day (cond)	6- 8	Booth Tarkington
187	Cyrano de Bergerac (cond)	11	Edmond Rostand
188	Cyrano de Bergerac (conc)	11	Edmond Rostand
189	Huckleberry Finn, Parts I and II (cond)	6- 8	Mark Twain
190	Huckleberry Finn, Parts III and IV (conc)	6- 8	Mark Twain
194	Rip Van Winkle (cond)	6- 8	Washington Irving
200	Elegy Written in a Country Chhureyard	9-10	Thomas Gray
201	Ode On Intimations of Immortality (cond)	12	William Wordsworth
202	The Courtship of Miles Standish (cond)	6- 8	Henry W. Longfellow
203	The Rape of the Lock (cond)	10-11	Alexander Pope
	Childe Harold's Pilgrimage (cond)	11	Lord Byron
205	The Rime of the Ancient Mariner, Parts I and II (cond)	7- 9	Samuel Taylor Coleridge
206	The Rime of the Ancient Mariner, Part III (conc)		Samuel Taylor Coleridge
	To Hester. Complete Poem	11	Charles Lamb
	The Old Familiar Faces. Complete Poem	11	Charles Lamb
207	Worship. Complete Poem	11-12	John G. Whittier
	For You, O Democracy. Complete Poem	12	Walt Whitman
	Snowbound. Complete Poem	7- 9	John G. Whittier
	Old Ironsides. Complete Poem	7- 9	Oliver Wendell Holmes
208	The First Snowfall. Complete Poem	9-10	James Russell Lowell
	To a Waterfowl. Complete Poem		William Cullen Bryant
208	Coronation. Complete Poem	11	Helen Hunt Jackson
	Spinning. Complete Poem	11	
209	If (cond)	7- 9	Rudyard Kipling
210	Sonnets XLIII, XIV, XXXV from the Portuguese	12	Elizabeth B. Browning
	The Harp That Once Through Tara's Halls. Complete Poem	9-10	Thomas Moore
	Sonnet XXXI. Complete Poem	12	Sir Philip Sidney
	Sonnet on Sleep. Complete Poem		William Drummond
	Sonnet LXI. Complete Poem		Michael Drayton
211	The Cotter's Saturday Night (cond)	10-11	Robert Burns
	Auld Lang Syne. Complete Poem	7- 9	
	A Man's A Man For A' That. Complete Poem	9-10	
	Afton Water. Complete Poem	10-11	Robert Burns
212	Tam O'Shanter (cond)	9-10	Robert Burns
	Bonnie Doon. Complete Poem	10-11	
	John Anderson, My Jo. Complete Poem	9-10	
	Mary Morison. Complete Poem	10-11	
	A Red, Red Rose. Complete Poem	10-11	

RECORD NUMBER	TITLE	GRADES SUGGESTED	AUTHOR
214	In Memoriam (cond)	12	Alfred Lord Tennyson
	Break, Break, Break. Complete Poem	10-11	
	The Splendor Falls. Complete Poem	10-11	
	Crossing the Bar. Complete Poem	10-11	
215	Song of the Brook. Complete Poem	9-10	Alfred Lord Tennyson
	The Charge of the Light Brigade. Complete Poem	9-10	
	Flower in the Crannied Wall. Complete Poem	12	
	The Defense of Lucknow (cond)	10-11	
216	I Wandered Lonely as a Cloud. Complete Poem	9-10	William Wordsworth
	Composed Upon Westminster Bridge. Complete Poem	11-12	
	The World Is Too Much With Us. Complete Poem		
	The Bridge of Sighs. Complete Poem	9-10	Thomas Hood
217	The Eve of St. Agnes (cond)	11-12	John Keats
218	Ode to a Nightingale. Complete Poem	11-12	John Keats
	Happy Is England. Complete Poem		
	Ode on a Grecian Urn. Complete Poem		
	Oh, How I Love. Complete Poem		
219	Ode to Autumn. Complete Poem	11-12	John Keats
	Keen, Fitful Gusts. Complete Poem	11-12	
	A Petition to Time. Complete Poem	11-12	Adelaide Proctor
	The Destruction of Sennacherib (cond)	9-11	Lord Byron
	Ozymandias. Complete Poem	10-11	Percy Bysshe Shelley
220	Sohrab and Rustum (cond)	9-10	Matthew Arnold
221	The Deserted Village (cond)	9-10	Oliver Goldsmith
	The Battle of Blenheim. Complete	9-10	Robert Southey
222	The Prisoner of Chillon (cond)	10-11	Lord Byron
223	To a Skylark. Complete	10-11	Percy Bysshe Shelley
	Adonais	12	
224	L'Allegro (cond)	11	John Milton
	On Shakespeare. Complete Poem		
	On His Having Arrived at the Age of Twenty-three. Complete Poem		
	On His Blindness. Complete Poem		
225	Locksley Hall (cond)	12	Rudyard Kipling

Teach-O-Discs are 12-inch, double-faced records of 78 r.p.m. prepared especially as teaching aids for school use. They may be played on any standard phonograph.

Readers of FILM AND RADIO GUIDE are offered one FREE Teach-O-Disc with each ten purchased at the school price of \$2.50 each. You may select from the complete list whichever one you desire for your FREE record. This offer will expire September 30, 1946. Orders for quantities less than ten will be accepted at the regular school price of \$2.50 each.

New titles are constantly being added to the English Literature and American History Series. In addition, other series will be added in the future, dealing with such subjects as Geography, Chemistry, Foreign Languages, etc. Teaching Guides accompany these recordings.

If you are interested, address Audio-Visual Division, Popular Science Publishing Co., 353 Fourth Ave., New York 10, N. Y., or use the coupon on page 32 of this issue.



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